THE NEW YORK
DRAMATIC MIRROR

JUNE 18, 1913 PRICE TEN CENTS

GEORGE MACFARLANE AND CECIL CUNNINGHAM IN "IOLANTHE

"ACTING IN MOVING PICTURES"

REVIEW OF SEASON'S PRODUCTIONS

MARGARET ANGLIN'S PLANS

"BACK OF THE CURTAIN"

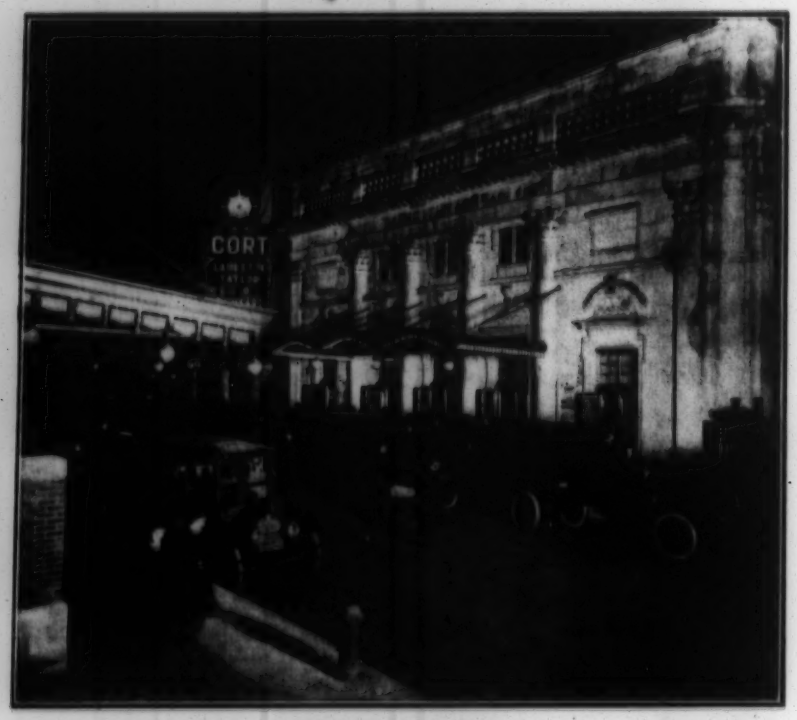
"ON THE RIALTO"

CHORUS IN "MLLE. MODISTE"

White N. Y.

Unity Photo Co.

ROYDEN KEITH
To play in "Her Little Highness"



THE CORT THEATER
Typical night scene

CYRIL MAUDE
The distinguished English character actor coming to America in the Fall

Hall, N. Y.

LEW FIELDS IN "ALL ABOARD"

White N. Y.

ANNA WHEATON
Playing in "Iolanthe"

Hall, N. Y.

HARRIET MAY INGALLS
Recently in "Snow White," Little Theater, N. Y

THE PASSING SHOW

THE NEW YORK
DRAMATIC MIRROR

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MARGARET ANGLIN AND THE CLASSIC DRAMA

Her Plans for Producing Shakespeare and the Greek Plays Next Season and Her Opinions Thereon

NEXT season Margaret Anglin will produce and appear in The Taming of the Shrew, As You Like It, Antony and Cleopatra and Twelfth Night of Shakespeare, and the Electra of Sophocles. From time to time she will add to her Shakespearean repertoire, and will increase the list of Hellenic plays which will, in all probability come to be associated with her name in this generation. It is especially significant that an actress of Miss Anglin's experience in many diversified roles should turn so confidently to the classic drama, that the classic drama should impress her as more vital and significant than anything which present-day playwrights are bringing forth. Miss Anglin has not played in Shakespeare for some years, but the characters of Katherine, Viola, and Rosalind are familiar to her. Two years ago her production of the Antigone of Sophocles was one of the notable events of the theatrical season. To the classic drama, Miss Anglin has always returned, I suspect, somewhat gratefully from her excursions into contemporary plays.

Miss Anglin is peculiarly reticent in many ways. For example, she desired that what she said be not directly quoted. Thus, although forced to paraphrase her actual words, I shall try to keep scrupulously near to her meaning.

Most interesting, from one point of view, are Miss Anglin's plans regarding the settings with which she will invest her revivals. Each play will be an individual problem. The feeling of the play, its peculiar character, will determine the nature of the settings. The "drops," the "borders," draperies, curtain and accessories will be different for each play, just as the character of each story and the locale are different. In general, the effect aimed at in every case will be simplicity and suggestion. To some people, when you say "simple" settings they forthwith think of Elizabethan settings. Miss Anglin is not attempting to reproduce literally the bareness of the Elizabethan settings; the effect aimed at is something between this crudeness and the overheavy scenic effects of the modern stage. There will be no effort at false economy or austerity.

For the purpose of achieving in her settings a distinctive beauty of line and color, Miss Anglin has engaged Livingston Platt, whose work regarding The Comedy of Errors which he put on at the Castle Square Theater in Boston recently, was described in THE MIRROR two weeks ago. Mr. Platt is an American. Miss Anglin will be glad always to tell one, in spite of the fact that his first important work was done abroad. Miss Anglin believes that he is to become our Gordon Craig or Max Reinhardt. Mr. Platt depends for a great many of his effects on lighting; his system of staging is remarkable in its power to create illusion and its suggestion of distance. By dividing the stage into two sections and using the forestage for interiors and the backstage for exteriors, a very curious effect of distance is produced. The forestage is boxed in with portals running almost at right angles to the footlights. Curtains hang in back. A cornice connects them in front, eliminating the overhead flimsy drops and unsightly strips of canvas which usually pass for "sky." For exteriors, the curtains in back are drawn and the trees, walls, parapets, or other objects of the scene are grouped in the rear. The method of lighting will never go to the extreme of abolishing the footlights, but the main object is a diffusion of the light. Mr. Platt's technical method with lights is to throw a soft light of prismatic, amber or white on high, light surfaces, making the canvas glow almost as if from within. By means of "floods" and proper focussing, the beauty of real shadows is achieved.

If simplicity and suggestiveness are the final scenic results aimed at, Mr. Platt, according to Miss Anglin, does not believe the best results can be gained

MARGARET ANGLIN.
(From an etching by Frohnen.)

from cheap textures, and instead of cheese cloth, he employs the finest silks and brocades. The costumes, of course, will likewise be in harmony with the general character of the play. Miss Anglin, with a noticeable bit of patriotic pride, points to the fact that all these costumes and curtains will be made and designed here in this country under Mr. Platt's direction. A large force of expert costumiers, tailors, and modistes are engaged and comfortably housed in a huge loft on Forty-fifth Street, and on another floor of the same building Mr. Platt has his studios, where he designs the costumes and plans the scenes. Miss Anglin is glad that she doesn't have to go abroad, either for ideas, artists, workmen, actors, or even material. Her productions will be thoroughly and completely American.

Miss Anglin was eager to give some hint of what she thought Shakespeare's vitality consisted in. It came, she thought, from his knowledge of human nature, his quick and sympathetic understanding of human motive and the gift of magic, poetic expression which could retell not only all that Shakespeare felt, but somehow all that mankind has at some time felt and will always feel. The sincerity of her tribute—the kindling enthusiasm of it—explained why Miss Anglin returns to the classic drama as to a first love.

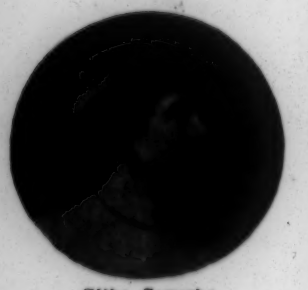
On the modern play, Miss Anglin has no deep-rooted theories whatsoever. In fact, she finds it very difficult to say what a modern play is. "Modern" plays of ten years ago are called old-fashioned to-day. Aristophanes's Frogs, on the other hand, has in parts the drollery and colloquial humor of a successful revue of the hour. He might not inappropriately be termed the G. M. Cohan, of Greece; and a brilliant, if unsound, young gentleman once wrote an essay in *The Forum* to prove that the slap-stick humor of the up-to-date musical comedy was the substance under a new form of the fun of Aristophanes and other merry Grecians. It is not possible, from Miss Anglin's point of view, to say that the drama is tending more and more towards "depictions in dramatic form" of moods or states of mind (as many young radicals confidently announce), for such a "depiction in dramatic form" is as likely as not to be a closely knit scheme of action and thus fulfill the formal requirements of a "well-made" play.

What decided tendency in the things dramatic which Miss Anglin does note in this country to-day is a movement towards the classical drama. All who have played in it and played in it well, she believes, have been amply rewarded. They have done yeoman's work in making the public, especially the younger public, realize the humanity of even the most awesome of the plays which have been and are too often kept on the shelves of the classroom and library. Miss Anglin would not be misunderstood. She does not mean that there ought not to be plays designed purely to amuse, or colloquial dramas pretending to no artistic greatness and laying no claim to the reverence of posterity. But she does believe it a most praiseworthy work to show courageously the vitality and eternal appeal of the classics, once defined by Mark Twain as books which everybody admired and nobody read. Her idea of a classic play is a play that is essentially an acting play.

For the promise of the future Miss Anglin is optimistic. It would not, I think, be unfair to p nt one direct quotation. "The theater is no different in one respect from any other form of useful activity," she said, "that which is all bad or is retrograding cannot and will not endure, but the theater itself will always endure. I think the outlook to be decidedly encouraging, and I most certainly believe that to-day we have a better theater, better acting and more skilled audiences than has ever been the fortune of those who give their lives to it."

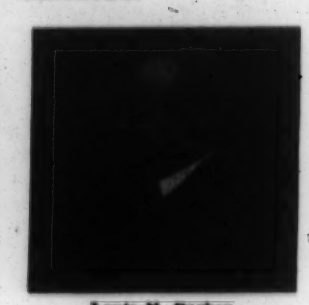
Late this Summer Miss Anglin will play the Electra of Sophocles at the Greek Theater of the University of California. After her Canadian transcontinental tour in the plays of Shakespeare, Miss Anglin will go to Boston. Some time next Spring New York will see her.

H. E. STEARNS.


Githa Sowerby.

Marian De Forrest.

George Bernard Shaw.


Louis N. Parker.

Eleanor Gates.

SEASON'S RECORD OF PLAYS

Fleeting Review of Leading Successes With Dates and Extent of Runs

THE curtain has descended upon the theatrical season of 1912-13. There were no big dramas. The stage year was one of vagaries rather than hits. The taste of the public was divided between two widely variant extremes: The crook drama and the fanciful child play.

The season saw dire failure strike home repeatedly among the so-called established American playwrights. Edward Sheldon was the only native dramatist to appear twice prominently upon the surface. He furnished Mrs. Fiske with The High Road, in which the eminent star once more revealed her splendid art, and contributed Romance, a romantic story of old New York. Romance provided a finely-drawn characterisation of a temperamental diva.

Approximately 170 productions, including revivals, were made in the New York theaters up to June 1. Of these 110 were new dramas and playlets, while thirty-one were new musical offerings.

Eugene Brieux's discussion of eugenics, Damaged Goods (Les Avaries), was the year's one late season sensation. Whatever its value as a piece of playwriting—whether it is a drama or a dissertation upon vices which have usually been avoided by the drama—the production has caused probably more talk than any play in several seasons.

The season, too, brought forward a playlet by Edward Ellis, Any Night, presented at the Princess Theater. It was an unforgettable story of a city night when darkness reveals the worst in humanity, but whether or not such a photographically sordid thing is fit for the public footlights, it thrilled. Moreover, Any Night created comment, and between the playlet and Damaged Goods, established the theory that next season will see a number of dramas of this type. Other seasons have foreshadowed events and this is a logical although unpleasant prediction. The drama, moving in cycles, seems to have once more passed the romantic and fanciful stage, reflected in the Oriental plays of two years ago and the children's fantasies of the past season. The stage spectacle no longer draws. The avalanche of melodrama, which brought in underworld plays like The Conspiracy and thrillers like The Whip, too, is waning.

The public—the blasé, tired playgoers of New York—want to be thrilled, but the usual devices of the playwright have lost their power to stir or grip. Daring drama and shocks alone remain—and New Yorkers aren't easily shocked. The remainder of the country doesn't want what New York demands. That has been proven for several seasons by the way in which the verdict of the metropolis has been reversed in Chicago, Boston and even the small cities of the road. Next season New York will turn—unless indications are wrong (and an unexpected success early next Fall may upset all calculations, for managers always get in line behind a hit), back to the intimate, close range drama dealing with the hidden shadows of life. The photographic drama will hold the stage. New York will demand its shocks. Then, too, farce comedies—of which there were few this year—are about due to return.

Eleanor Gate's The Poor Little Rich Girl was prominent among the season's native dramas. It was a whimsical fantasy, rare in imagery, possessing fresh originality and telling a pathetic little tale of a lonely child of the rich. Thoroughly enjoyable was Years of Discretion, Frederick and Fanny Hatton's light and frothy comedy of a middle-aged New England widow who yearns to be young again. It was splendidly acted and artistically presented by David Belasco.

In plays from abroad we find Githa Sowersby's Rutherford and Son, a virile, gripping and relentless story of drab English life—a notable first effort at playwriting. George Bernard Shaw's bitingly witty Fanny's First Play, in which he amuses himself at the expense of the critics, stands at the forefront of the season's offerings, too. Arnold Bennett and Edward Knoblauch's picturesque Milestones depicted the life of a British family through three generations and played upon that sad truth of life—the inability of humanity to profit by the mistakes of those who have gone before. Carl Roessler's The Five Frankforters, the quiet little story of the Rothschild family, had sincerity and charm.

In American dramas Bayard Villier's Within the Law has enjoyed the greatest popularity. It was pure melodrama with situations and characters far from plausible, but it arrived first on the wave of the underworld drama. Moreover, it dealt with police conditions and the problem of the poorly-paid store girl, subjects at the moment in the public mind. Robert Baker and John Emerson's The Conspiracy was another "crime" melodrama—with the interest fairly well sustained and a brightly developed vein of humor.

Alice Bradley's The Governor's Lady was a moving study of American life—the story of a successful man who thinks he has outgrown his wife. Marion de Forest's dramatisation of Louisa N. Alcott's "Little Women" was full of simplicity, wholesomeness and a tender appeal. Edward J. Locke's drama of dual personality, The Case of Becky, presented under Belasco and with Frances Starr, had a gripping fascination. Eugene Walter's Fine Feathers revealed some of the power of character drawing, the direct and tense construction and strength in depicting the middle world of urban life which made The Easiest Way an American Iris.

One of the most beautiful offerings of the year was the Belasco production of Austin Strong's adaptation of Rosemonde and Maurice Rostand's idyl of fairyland, A Good Little Devil. Louis N. Parker's Joseph and His Brethren was a notable Biblical spectacle—not only being a gorgeous series of stage pictures, but possessing genuine dramatic fire.

Laurette Taylor's delicious and captivating playing of the Irish lass in Hartley Manners's mechanical and sentimental Peg o' My Heart gave that play its long life.

The striking novelty of the year was J. Harry Benrimo and George C. Haselton's The Yellow Jacket. Done in imitation of the Chinese drama, it was picturesque, novel and held an exotic charm, which seems to be more appreciated in London than it was in New York.

The season, too, established the fact that New York will support a theater devoted exclusively to playlets. The Princess presented Any Night and offered Grand Guignol thrills in the adapted French playlet, Fear, an absorbing and startling drama of India which fairly breathed the atmosphere of the sun-baked, plague-swept, desolate regions.

In the classic drama New York saw Sarah Bernhardt at the Palace in selected acts from her successes; E. H. Sothern and Julia Marlowe in repertoire, William Faversham in Julius Caesar, Annie Russell in old English comedies, and John Kellerd in Hamlet.

The big musical winners of the season were The Sunshine Girl, The Lady of the Slipper, and Oh! Oh! Delphine. The revival of Gilbert and Sullivan's Iolanthe took a pre-eminent position for distinction of presentation, splendid vocalism and beauty of production. The brief return visit of The Spring Maid was a pleasant event, also.

Here it is interesting to enumerate some of the season's oddities. There were an unusual number of revivals. Several had moderate runs, but most of them didn't really revive any hopes in the box office, except the appearance of Billie Burke in The Amazons.

Clever farces were lacking, although James Montgomery's Ready Money, an early season success, Carlyle Moore's Stop Thief, arriving on the "crime" wave, Broadway Jones with George Cohan, Widow by Proxy with May Irwin, and Never Say Die with Willie Collier were laugh winners.

The stars did not twinkle over brilliantly from a financial viewpoint, excepting Laurette Taylor, who entered a stellar position with tremendous success, and Billie Burke, who has the distinction of playing two successful engagements in different dramas. Mrs. Fiske and John Drew caught the attention of New York playgoers, too. Out on the road, however, the stars can draw where a successful drama will have small power as a magnet.

About ninety productions of the season lasted less than fifty performances. The Drone and The Passing of the Idle Rich divided honors for first place with a single performance. The Painted Woman was close behind with two and The Question followed with three performances. Alibi Bill lasted four nights and An Astec Romance ran for five. Steve, Mere Man, Ann Boyd, Bachelors and Benedicts, The Spiritualist, Honest Jim Blunt, The Indiscretion of Truth, Her First Divorce, Somewhere Else and others are in the "one week" class.

Following is a complete list of the season's productions down to June 15, with dates and tenure:

Affairs of Anatol, The. Little Theater, Oct. 14, 1912, 66 times; Maxine Elliott's Theater, Jan. 6, 40 times (106 times).
Alibi Bill. Weber's, Dec. 31, 1912, 4 times.
All Aboard. Fields' 44th Street Roof, June 5.
All for the Ladies. Lyric, Dec. 30, 1912, 114 times; West End, April 14, 8 times (122 times).
Amazons, The (r). Empire, April 28, 48 times.
American Maid, The. Broadway, March 3, 16 times.
Ann Boyd. Wallack's, March 31, 8 times.
Any Night (p). Princess, March 14, still running.
Are You a Crook? Longacre, May 1, 12 times.
Argyle Case, The. Criterion, Dec. 24, 190 times.
Arizona (r). Lyric, April 28, 40 times.
As You Like It (r). Manhattan, Sept. 30.
Attack, The. Garrick, Sept. 19, 1912, 102 times.
Astec Romance, An. Manhattan Opera House, Sept. 18, 1912, 5 times.
Bachelors and Benedicts. Criterion, Nov. 2, 1912, 8 times.
Banquetters, The. West End, Feb. 24, 8 times; March 10; Weber and Fields's, 8 times (16 times).
Beauty and the Jacobins (p). Comedy, Nov. 29, matinee.
Beggar Student, The (r). Casino, March 21, 35 times.
Bella Donna. Empire, Nov. 11, 1912, 49 times; Wallacks, Dec. 23, 1912, 26 times (75 times).
Birthright (p). Wallack's, Feb. 10.
Blackbirds. Lyceum, Jan. 6, 16 times.
Blindness of Virtue, The. Thirty-ninth Street, Oct. 28, 1912, 16 times.
Bridal Path, The. Thirty-ninth Street Theater, Feb. 18, 15 times.
Broadway Jones. Cohan's, Sept. 23, 1912, 199 times; Grand, Feb. 24, 16 times (215 times).
Brute, The. Thirty-ninth Street, Oct. 8, 1912, 23 times.
Case of Becky, The. Belasco, Oct. 1, 1912, 96 times.
Chains. Criterion, Dec. 16, 1912, matinee.
Charity Girl, The. Globe, Oct. 2, 1912, 12 times.
Cheer Up. Harris, Dec. 30, 16 times.
Coats (p). Wallack's, March 3.
C.O.D. Gaiety, Nov. 11, 16 times.
Concert, The. Belasco, Sept. 16, 16 times this season.
Conspiracy, The. Garrick, Dec. 21, 1912, 157 times.
Count of Luxembourg, The. New Amsterdam, Sept. 16, 1912, 122 times; Grand, March 31, 8 times (130 times).
Countess Catherine (p). Wallack's, Feb. 19.
Countess Julia. Forty-eighth Street, April 25 (matinee).
Damaged Goods. Fulton, April 14, 64 times.
Damer's Gold (p). Wallack's, Feb. 17.
Daughter of Heaven, The. Century, Oct. 12, 1912. 110 times.
Discovering America. Daly's, Sept. 7, 17 times.
Disraeli. Wallack's, Aug. 31, 32 times this season.
Divorcons (r). Playhouse, April 1, 56 times.
Dove of Peace, The. Broadway, Nov. 4, 16 times.
Drone, The. Daly's, Dec. 30 (1 time).
Eva. New Amsterdam, Dec. 30, 1912, 24 times.
Everyman (r). Children's Theater, March 10, 24 times.
Family Failing (p). Wallack's, Feb. 19.
Fancy Free (p). Princess, March 14.
Fanny's First Play. Comedy, Sept. 16, 1912, 260 times.
Fear (p). Princess, March 14, still running.

Fine Feathers. Astor, Jan. 7, 79 times; Grand, March 17, 8 times (87 times).
Firefly, The. Lyric, Dec. 2, 1912 and Casino, Dec. 30, 1912, 122 times; West End, March 24, 8 times (130 times).
Five Frankforters, The. Thirty-ninth Street, March 3, 88 times.
Food (p). Princess, April 14, still running.
Freckles. Grand Opera House, Dec. 16, 8 times.
Geisha, The (r). Weber and Fields's, March 27, 1913, 61 times.
Ghost Breaker, The. Lyceum, March 3, 72 times.
Girl from Brighton. Academy, Aug. 31, 72 times.
Girl from Montmartre, The. Criterion, Aug. 5, 58 times; Grand, April 7, 8 times (66 times).
Good Little Devil, A. Republic, Jan. 8, 152 times.
Governor's Lady, The. Republic, Sept. 10, 1912, 138 times; Grand, Jan. 13, 8 times (146 times).
Gypsy, The. Park, Nov. 14, 1912, 23 times.
Hamlet (r). Garden, Nov. 18, 1912, transferred Harris, Jan. 13. Closed Jan. 25, Garden, Feb. 4, Manhattan, Sept. 30.
Hanky Panky. Broadway, Aug. 5, 1912, 109 times.
Hawthorne of the U. S. A. Astor, Nov. 4, 1912, 81 times; Grand, Jan. 6, 8 times (89 times).
Henry V. (r). Daly's, Sept. 30, 40 times.
Her First Divorce. Comedy, May 5, 8 times.
High Road, The. Hudson, Nov. 19, 1912, 78 times.
Higher Court, The. Maxine Elliott's, Oct. 6 (1 time); Lyric, 2 times.
Hindle Wakes. Maxine Elliott's, Dec. 9, 1912, 26 times; West End, 8 times (34 times).
His Wife by His Side. Berkeley, Dec. 30, 1912, 28 times.
Honest Jim Blunt. Hudson, Sept. 16, 8 times.
Honeymoon, The. Lyceum, Feb. 24 (benefit matinee).
Honeymoon Express, The. Winter Garden, Feb. 6, 166 times.
Hundredth Man, The. Wallack's, Feb. 8 (1 time).
Indiscretion of Truth. Harris, Dec. 2, 7 times.
Iolanthe (r). Casino, May 12, 40 times.
Isle o' Dreams, The. Grand, Jan. 27, 32 times.
Jack Daw (p). Wallack's, Feb. 10.
Joseph and His Brethren. Century, Jan. 11, 1913, 120 times.
Julius Caesar (r). Lyric, Nov. 4, 34 times.
June Madness. Fulton, Sept. 25, 1912, 13 times.
Just Like John. Forty-eighth Street, Aug. 12, 1912, 16 times.
Lady from Oklahoma, The. Forty-eighth Street, April 2, 13 times.
Lady of the Slipper. Globe, Oct. 28, 1912, 235 times.
Liberty Hall (r). Empire, March 11, 1913, 38 times.
Little Miss Brown. Forty-eighth Street, Aug. 29, 1912, 78 times.
Little Women. Playhouse, Oct. 16, 1912, 186 times: West End, March 3, 8 times: Playhouse, March 10, 29 times (223 times).
Magnanimous Lover, The. Wallack's, Feb. 10.
Man and His Three Wives, A. Weber and Fields's, Jan. 23, 52 times.
Man and Superman (r), Hudson, Sept. 30, 32 times.
Man's Friends, A. Astor, March 24, 32 times.
Master Mind, The. Harris, Feb. 17, 128 times.
Master of the House, The. Thirty-ninth Street, Aug. 19, 54 times.
Maurice Harte (p). Wallack's, Feb. 13.
Merchant of Venice, The (r). Manhattan, Sept. 30.
Mere Man. Harris, Nov. 25, 9 times.
Merry Countess, The. Casino, Aug. 20, 1912, 129 times.
Mikado, The (r). Casino, April 21, 16 times.
Milestones. Liberty, Sept. 17, 217 times; Grand, March 24, 8 times (225 times).
Mind the Paint Girl, The. Lyceum, Sept. 9, 1912, 138 times.
Miss Princess. Park, Dec. 23, 1912, 20 times.
Mlle. Modiste (r). Globe, May 12, 24 times.
Model, The. Harris, Aug. 31, 1912, 25 times.
Mrs. Christmas Angel. Harris, Nov. 23, matinee.
Much Ado About Nothing (r). Thirty-ninth Street, Nov. 25, 16 times; Manhattan, Sept. 30.
My Best Girl. Park, Sept. 12, 1912, 69 times.
My Little Friend. New Amsterdam, May 19, 16 times.
Nan. Hudson, Jan. 13 (matinee).
Ne'er Do Well, The. Lyric, Sept. 2, 40 times.
Never Say Die. Forty-eighth Street, Nov. 12, 1912, 152 times; West End, March 31, 8 times (160 times).
New Secretary, The. Lyceum, Jan. 23, 44 times.
New Sin, The. Wallack's, Oct. 15, 23 times.
Oedipus Rex (r). Garden, Feb. 3 (1 time).
Officer 666. Gaiety, Aug. 12, 104 times.
Oh! Oh! Delphine. Knickerbocker, Sept. 30 and Feb. 3, New Amsterdam, 258 times.
Old Firm, The. Harris, Feb. 3, 16 times.
Our Wives. Wallack's, Nov. 4, 25 times; Gaiety, Nov. 25, 17 times (42 times).
Painted Woman. Playhouse, March 5, 2 times.
Paper Chase, The. Wallack's, Nov. 25, 24 times.
Passing of the Idle Rich. Garden, May 1, 1 time.
Passing Show of 1912. Winter Garden, July 22, 153 times.
Patriots (p). Wallack's, Feb. 11.
Peg o' My Heart. Cort, Dec. 20, still running.
Perplexed Husband, The. Empire, Sept. 2, 1912, 80 times.
Peter Pan (r). Empire, Dec. 23, 1912, 25 times.
Pinafore (r). Casino, May 5, 8 times.
Poetasters of Ispahan (p). Comedy, Nov. 29, matinee.
Point of View, The. Forty-eighth Street, Oct. 25, and Forty-eighth Street, 10 times.
Poor Little Rich Girl, The. Hudson, Jan. 21, 159 times.
Purple Road, The. Liberty, April 7, moved Casino, June 16.
Question, The. Daly's, Dec. 19, 1912, 3 times.
Racketty Packetty House. Children's, Dec. 23, 70 times.
Ready Money. Maxine Elliott's, Aug. 19, 1912, 131 times.
Red Petticoat, The. Daly's, Nov. 13, 38 times; Broadway, Dec. 16, 25 times; West End, Jan. 27, 8 times (71 times).
Rich Man's Son. Harris, Nov. 4; Park, Nov. 25 (33 times).
Rivals, The (r). Thirty-ninth Street, Dec. 16, 1912, 9 times; Jan. 6, 9 times.
Road to Arcady, The. Berkeley, Nov. 25, 1912.
Robin Hood (r). New Amsterdam, July 6, 1912, 64 times; Knickerbocker, Aug. 12, 1912, 57 times (121 times).
Roly Poly. Weber and Fields, Nov. 21, 68 times.
Romance. Maxine Elliott's, Feb. 10, still running.
Romeo and Juliet (r). Manhattan, Sept. 30.
Rosedale (r). Lyric, April 8, 23 times.
Rutherford and Son. Little, Dec. 24, 1912, 55 times; West End, Feb. 17, 7 times (62 times).
Scrape o' the Pen. Weber's, Sept. 26, 1912, 77 times; Grand, Dec. 9, 8 times (85 times).
Second Mrs. Tanqueray (r). Thirty-ninth Street, Feb. 3, 16 times.
She Stoops to Conquer (r). Thirty-ninth Street, Nov. 11, 17 times; Dec. 9, 18 times; Dec. 23, 19 times.
Snow White. Little, Nov. 7, 1912, 50 times; Maxine Elliott's, Jan. 27, 15 times; West End, Feb. 17, 6 times (71 times).
Somewhere Else. Broadway, Jan. 20, 8 times.
Spiritualist, The. Forty-eighth Street, March 24, 8 times.
Spring Maid, The. New Amsterdam, Dec. 30, 41 times this season.
Spy, The. Empire, Jan. 13, 72 times.
Stop Thief. Gaiety, Dec. 25, 1912, 158 times.
Steve. Harris, Sept. 28, 1912, 8 times.
Sun Dodgers, The. Broadway, Nov. 30, 22 times.
Sunshine Girl, The. Knickerbocker, Feb. 3, still running.
Switch Board, The (p). Princess, March 14.
Taming of the Shrew, The (r). Manhattan, Sept. 30.
Tantalising Tommy. Criterion, Oct. 2, 29 times.
Trial Marriage. Hudson, Oct. 29, 24 times.
Twelfth Night (r). Manhattan, Sept. 30.
Under Many Flags. Hippodrome, Aug. 31, 445 times.
Unwritten Law, The. Fulton, Feb. 7, 11 times.
'Way Down East (r). Broadway, Jan. 6, 16 times.
What Ails You? Criterion, Nov. 18, 25 times.
What Happened to Mary. Fulton, March 24, 24 times; Forty-eighth Street, April 14, 40 times (64 times).
Whip, The. Manhattan, Nov. 22, 206 times.
Widow by Proxy. Cohan's, Feb. 24, 88 times.
Within the Law. Eltinge, Sept. 11, 1912, still running.
Woman Haters, The. Astor, Oct. 7, 1912, 32 times.
Woman of It, The. Thirty-ninth Street, Jan. 14, 16 times.
Years of Discretion. Belasco, Dec. 25, 197 times.
Yellow Jacket, The. Fulton, Nov. 4, 1912, 90 times.
Ziegfeld's Follies. Moulin Rouge, Oct. 21, 173 times.

(r) indicates revival. (p) indicates playlet.

BACK OF THE CURTAIN

ZOE BARNETT, of California, is a forceful young person. Slight as she is, she delivers a line with the volume of George Monroe. She holds nothing back. While I am not in her confidence, not having met her, I'll wager a dinner ring to a stub pen that she is an athlete. She has not arrived, as the candidate for mayor in All Aboard by way of the chocolate caramel, or in bed-all-day route.

Visitors to the Ira Bailey Farms, which their latest mistress permits to be so called, because it has been the name of the hilly seventy-eight acres with the quaint house topping them since 1797, are interested in Blanche Bates's plans for rebuilding that part of the old home mysteriously destroyed by fire soon after her marriage.

There have been many visitors to the farms, for Miss Bates is one of the most hospitable of hostesses on or off the stage, and all mourned the destruction of part of the mellow old home by the strange midnight fire. Miss Bates takes her usual cheerful view of the situation, declaring it is always pleasanter to rebuild than to build, because you can profit by your first mistakes.

Margaret Illington, who, by the way, looks more svelt and lovelier than when as a girl she simulated the Japanese nightingale, is spending the Summer in her apartment overlooking Central Park, making motor trips to the country places of friends, and giving pleasant little dinners at her own board in town.

At one of these dinners she said, discussing the stage, for the nonce, as a business, leaving its professional aspect out of consideration:

BLANCHE BATES,
At Her Farm Home, Which She is Rebuilding at Ossining.

"I wonder if Paderewski is right. He said to me once, 'To succeed in any part you must cultivate something about you, something external as personal appearance, which will make you seem different from everyone else.' He said: 'My hair has done more for me than my playing to make me popular!'"

No, dear Anxious Inquirer, it is quite untrue that the Holbrook Blinn farm, lying midway between Ossining and Croton, is haunted. The rumor that it is infested by white-robed spectres who stalk the wooded hills at two in the morning, is unfounded or at least is founded upon the fact that the cows on the Blinn farm are of nocturnal wandering habit, and the family, hearing the far-off tinkling of bells that give rise to Alpine echoes among the hills, straightway arise and encumbered by as little clothing as conventions permit, go forth in white attire to persuade the cows to come home. Because his cows have this habit, and because it is distressing to be disturbed in your first strength-gathering nap, the director of the novel productions at the Princess asserts that cows are what Sherman called war. In proof of his belief he has sold six of his most nomadic kine.

Schuyler Ladd, while playing stock in the West, and being forgotten, as every actor sadly believes he is when performing outside the confines of Manhattan Island, is still in the eye of New Yorkers. He more than fills the eye, for, life-size, he seems beaming from the Florentine frame whose goldenness cannot subdue his glory in the blue silk mandarin of Daffodil, of The Yellow Jacket.

(Continued on page 7.)

"FOLLIES OF 1913"

In two acts and thirteen scenes. Words by George V. Hobart; music by Raymond Hubbell. Additional numbers by Buck and Stamper. Staged by Julian Mitchell; New Amsterdam Theater, June 16; Florenz Ziegfeld, producer.

Hawkeye, an Indian Chief ..... Ian MacLaren
William Satan ..... Martin Brown
McSweeney ..... Bernard Dyllyn
May ..... May Leslie
Knowledge Seekers: Misses Lapierre, Jessie Crane, Jean Crane, Jessie Levis, Gabrielle, Virginia, Hennessey, Za Belle, Howe, Wardell, Marsden, Gros, Wendell, Beverly, Cooke, and Barnette.
Knowledge ..... Ethel Amorita Kelley
Experience ..... Evelyn Carlton
Rosemary Lee ..... Florence Nugent Jerome
Jones, a Citizen ..... Charles Purdy
Gladys Canby ..... Anna Pennington
Van Chappington ..... Nat M. Wills
Good Little Devils: The Misses Morris, Hazel Lewis, Ruby Lewis, St. Clair, Hamilton, Harriman, Carmen, Day, Bowman, Hilton, Thompson, Daly.
First Waiter ..... Max Shedt
Second Waiter ..... Charles Gilmore
Mrs. Playfair ..... Jose Collins
Joan of Arc ..... Evelyn Carlton
Rafferty, a Policeman ..... Arthur Woodley
Saul Wright ..... Leon Erroll
MacSweeney ..... Bernard Dyllyn
"Asthma," a Horse, William Le Brun and Murray Queen
Miss September ..... Anna Pennington
Ticket Chopper ..... Charles Gilmore
Ticket Seller ..... Peter Swift
Buddy, the Porter ..... Frank Tinney
B. Durham ..... Ernest Woods
Mame, an Operator ..... Elisabeth Brice
Kitty, Another Operator .. Ethel Amorita Kelley
Secretary Bryan ..... Peter Swift
President Wilson ..... Ernest Wood
A Japanese ..... William Le Brun
William Satan ..... Martin Brown
Rosemary Lee ..... Florence Nugent Jerome
Winifred Fewcloss ..... Evelyn Carlton
Mrs. Washington ..... Lottie Vernon
John Washington ..... Charles Gilmore

Mr. Ziegfeld sets himself a hard task annually in presenting his Follies without repeating. Monday night's performance had all the brilliance and color of a Ziegfeld folly show, kaleidoscope of pomp and circumstance, in which no expense is spared. It had at the same time much that was novel and different from its half dozen predecessors. Aside from this it has an array of names to conjure with: Jose Collins, Elisabeth Brice, Rose Dolly, Nat Wills, Frank Tinney, Martin Brown, Ian MacLaren, and last, but by no means least, Leon Erroll, who—truth to tell—with Miss Collins, scored the hit of the evening. In fact, Mr. Ziegfeld has fallen heir to a number of the best names on the list of the Winter Garden.

The staging is gorgeous and the dancing is by far the best yet seen on Broadway. The beauty chorus is there, too, in full force to vindicate the veracity of the conscientious press agent. The music is negligible. Mr. Hubbell's composition does not soar very high, and the contributions of Messrs. Buck and Stamper do not lift the musical features out of the rut of things that have been popular with the hummers and whistlers for a decade or more. Miss Collins had only one chance to use her beautiful voice, and that was near the close of the performance, when she sang an interpolated Csadras in her best manner. Throughout the performance she is distinct as well as distinguished, and an enchanting vision in half a dozen amazingly picturesue costumes.

The great charm of the Follies is the superb manner in which Julian Mitchell has staged them, and the material which Mr. Ziegfeld has furnished him to stage them with. A complete novelty is achieved by the introduction of a prologue revealing the Indian, Hawkeye, with a group of redskins, gazing down on the lights of New York. This makes a splendid illusion, especially in connection with the thunderous eloquence of the lines as spoken by Mr. MacLaren.

Of plot there is no more than a slender thread on which the thirteen scenes—significant number!—are strung. All that is intelligible of the story is that Satanus, as a young man about town, rings the telephone that connects him with the regions of Erebus and notifies Beelzebub that he will be delayed in his return by important business he has in hand.

Presently we find ourselves in Bryant Park before a realistic replica of the poet's statue, and by and by half impelled to blush at the crowd of entrancing houris in advanced states of *décolleté* which throng the stage. Anon we find ourselves in the presence of a life-sized gold equestrian statue of Joan D'Arc on a high pedestal, as well as other wonders of constructive stage art fairly dassling.

I have particularly mentioned the dancing as far out of the ordinary. The credit for this goes to Ethel Amorita Kelley, Rose Dolly, and Martin Brown, to Leon Erroll and Stella Chatelaine, and to the charming ensemble of graceful coryphees, excellently trained. The sensational hit of the evening fell to Erroll and Chatelaine.

The former had in the earlier stages given evidence of a grotesque style of insidious humor by an eccentric impersonation of a good-natured dipsomaniac. But the greatest imaginable uproar prevailed when he and his dancing partner gave a convulsive exhibition of a dancing diversion entitled "Turkish Trottishness," an acrobatic imitation of Joe Smith's familiar act, in which Erroll is adorned in Turkish costume to give color to the name.

Nat Wills had several songs, but he is somewhat out of his element without his tramp habiliments, and a really clever thing—his falling out of an awning where he has been asleep—did not go for what it is worth. Frank Tinney has one of his usual duologues with the leader of the orchestra, and Miss Brice sang several popular numbers. She received an extraordinary reception. Wills, by the way, had a good song, "If a Table at Rector's Could Talk."

Among the features was a finale celebrating the opening of the Panama Canal, with a warship entering and being raised in one of the locks, Miss Collins in a stunning costume leading the full chorus; and a startlingly life-like and beautiful representation of the recently suppressed picture of the nude, "September," fetchingly impersonated by Miss Pennington. A laughable travesty on The Switchboard at the Princess Theater was well worked out, with Miss Brice as the operator.

DELLA FOX DIES SUDDENLY

Many Years America's Leading Comic Opera Soubrette Succumbs to Acute Indigestion

Della Fox died suddenly of an attack of acute indigestion at a private sanitarium, No. 156 West Seventy-fourth Street, this city, Monday morning, June 16.

Miss Fox was born in St. Louis, Mo., Oct. 13, 1872. Her father, A. J. Fox, was a well-known photographer in that city. As a child she displayed considerable talent for singing and acting, and frequently appeared in amateur performances. At the age of seven she played the midship-mite in Pinafore.

Her professional debut was made in the historic Uhrig's Cave. Since then she has been prominently identified as a star with many of the most important American theatrical organizations. For a long time she was leading woman of De Wolf Hopper's company. One of her greatest successes was in Wang with that organization. She was also one of the three stars with Lillian Russell and Jefferson De Angelis in The Wedding Day. Her last appearance was made in the revival of Rosedale at the Empire Theater last April.

Miss Fox in private life was Mrs. Jack Levy. The remains will be taken to St. Louis for interment.

INDIVIDUALITY—No. 4

(*Written for* THE DRAMATIC MIRROR.)

BY JOSEPHINE BONAPARTE CROWELL.

Individuality is the stamp on the man; the guarantee of rarity. It is the thing people all run after but are afraid to embrace.

Individuals are those who are different from the majority; the leaders; those who have minds of their own and courage to carry out their ideas and convictions.

So long as you follow, with the rest, you will never be a great success. You should express yourself in your work, whatever it may be. Don't seek advice from this one and that—think it out for yourself. If you are in a position where it seems better, at present, to work under dictation, do so, but study a finer method of doing your work and the time will come when you will get the opportunity to become a dictator; then you can put your improvements into action and your success will begin to materialise.

There is always "room at the top" and the multitude will be content to follow the leader in every line of thought and action.

The individual is the one who owns himself; he can defy conventionalities. So long as he rings true, what does he care what the multitude may think or say?

Be different from the "rank and file"—not because you wish to appear eccentric, but because you are true to your higher nature. Eccentricity is not always the proof of genius, but the genius always appears eccentric. It is because his viewpoint is different from the race. He lives in a world of his own, of which the race knows but little. It has not evolved to his level.

Conventionality has no ball and chain to hold the individual down. Conventionality is only for slaves; for those who are afraid to defy it.

Who should bind you to a stupid form that has been made for the fearful and ignorant? Be an individual, think for yourself!

Individuals awaken the race, change thought, create inventions, inspire ambition while the race looks on and laughs, but its *last* laugh is a sickly smile at its own folly!

The individual knows the race mind and takes it at its own valuation.

Evolved thought is waiting to be claimed by you and me. New faculties are unfolding and coming to light every day to the man who has learned to think. Heretofore the mind has been looked upon as an *untrained instrument incapable of improvement*. "What father thought is good enough for me," and similar expressions were the rule. Now we know that "father's" mode belonged to "father," but we must have a method of our own.

Individuals never stand still; they are vehicles of energy, emptying and refilling with finer and finer material.

Here I must emphasise the necessity of *letting out* as well as *taking in*. Let go the old opinions which have served you in your childhood; cast them aside if you would not always have an infantile consciousness; there is nothing too complicated for you to understand. Ask yourself the question and in the stillness of the night when the busy hum of the city has ceased you will have the answer whispered to your soul, for no real desire is unheeded.

Study yourself! Seek to find the hidden talent which has been lying dormant. You may find the "pearl of great price," which you have been seeking elsewhere, lying right before your own door!

Ask and ye shall receive;
Seek and ye shall find.

HODKINS LYRIC CIRCUIT

Affiliation Established with Jones, Linick and Schaefer Agency

CHICAGO (*Special*).—The Hodkins Lyric Circuit has affiliated with the Jones, Linick & Schaefer Agency. The merger becomes an actual fact on Aug. 1. The final papers were signed Thursday morning, June 12. By the terms of the contract Charles S. Hodkins moves into the Orpheum Theater Building Aug. 1 and will henceforth book his shows in connection with Jones, Linick & Schaefer. Mr. Hodkins has all booking rights to the territory in which he operates: Missouri (Southwest), Arkansas, Kansas, Oklahoma, Louisiana, Texas, Alabama, Mississippi, Tennessee, and part of Kentucky.

The Hodkins Lyric Circuit is possibly the oldest of small-time tours. It sprang into life fourteen years ago, when Charles E. Hodkins began to reach out from Joplin, Mo. Mr. Hodkins was the very first small-time agent, and was among the earliest operators of airdomes. Some say that he started this form of entertainment. Mr. Hodkins took the first ten-cent vaudeville into Texas, opening a house at Dallas. He is the one man who seems to be able to book that section of the country successfully.

The Hodkins Lyric Circuit has houses in the leading cities of the Southwest. It is a well established booking association, with the confidence of managers and performers. Its uniting with Jones, Linick & Schaefer is said to presage a general break for the new agency.

"LA PISANELLA" TO COME HERE

A Paris news item states that Gabrielle d'Annuncio was in negotiations for an American production of an English version of La Pisanella, with Ida Rubinstein in the title-role, and the gorgeous scenery used in the Paris production.

LOOKING FOR PLAYWRIGHTS

William A. Brady Goes to London on Mission to Recruit American Stage

William A. Brady, accompanied by his wife, Grace George, sailed on the *Olympic* Saturday. Mr. Brady will be gone for a month and during that time will engage two complete companies of English actors for The Whip. One company will open its season at the Auditorium, Chicago, the other at the Majestic Theater, Brooklyn. Mr. Brady will also bring over three companies of Scotch actors to tour next season in Bunty Pulls the Strings, and a new play by Graham Moffat, the author of Bunty Pulls the Strings, which is to be finished and delivered early in July. Moffat's new play is entitled A Wee Bonnie Lassie, and Molly Pearson, the original Bunty, is to create the title-role. One of the acts of the new play is laid in New York city, the others in the vicinity of Edinburgh.

By an arrangement with Sir Charles Wyndham, Over Night, Philip Bartholomae's farce, will be given a London production early in September.

Negotiations are also progressing for an English production of Little Women late in December.

On being asked if he expected to find any new material on his trip, Mr. Brady said: "Of course, I have read the plaint of all the returning impresarios of the lack of new material on the other side. They do not discourage me from the idea that there are lots of good things over there, if you can only dig them up. Our managers who scour Europe for novelties all seem to go over the same beaten route and look only for the plays that are in sight. They forget that the English stage at the present time is suffering from a 'star system' worse than anything this country has ever experienced. The English dramatist is forced to write to order for the middle-aged veterans who control the London stage. A young author with ideas has little chance in London these days. He can get no market for his work, unless it deals with the love affairs of elderly people. The real chance for finding material in England to-day, suitable for our stage, is to read the unproduced plays and pay no attention to the ones that are being forced on the stages of the metropolis. This is what I am going to do. From now on, when foraging for material in London, I am going to look for the fellows that have had no chance and not the ones that are living on the glories of past successes. This is what has happened here. The big American plays of the future are coming from the 'unknowns,' not from the celebrities."

MRS. ROBERT HILLIARD DEAD

Mrs. Nellie E. Hilliard, wife of Robert Hilliard, the actor, died at her husband's Summer home in Siasconsett, Mass., on Saturday. She was Mr. Hilliard's second wife and was Nellie E. Whitehouse before her marriage to Edgar Gibbs Murphy, the wing shot.

Mr. and Mrs. Hilliard lived here at the Hotel Rector. Mr. Hilliard playing across the street in the Criterion Theater in The Argyle Case. Mrs. Hilliard went to the Summer home ten days ago, but her husband remained here to attend to some business after The Argyle Case closed for the season on June 7. He reached his wife's bedside on Saturday just before she died of heart failure.

The PUBLICITY MEN

Julian Johnson, formerly dramatic editor of the Los Angeles *Times*, is now representing Oliver Morosco in New York. Mr. Johnson does not replace Richard Lambert, Mr. Morosco's press representative, but will be engaged in special work for the California manager. Mr. Johnson has offices in the Longacre Building. Mr. Johnson is a very brilliant dramatic writer and should be a strong figure in the New York theatrical world as publicity man.

A friendly rivalry exists between W. R. Sill, press agent for Lew Fields's Summer show, All Aboard, and Leon Friedman, press agent for Ziegfeld's Follies. Both attractions are blessed with good-looking show girls, or, in the language of the advance man, beauty choruses. Both press agents claim that the palm of pulchritude should be given to the girls of their respective offerings. To back up their claims pictures are being frantically sent to all the local newspapers, which are never averse to decorating their dramatic pages with the pictures of handsome young ladies. Up to the present writing Mr. Sill leads the race by two pictures. Odds on the contest are even.

And speaking of good-looking chorus girls, C. P. Greneker informs us without a tremor that 1,500—yes, count 'em, 1,500—girls from Manhattan, the Bronx, and even Texas, assembled at the Winter Garden a few mornings ago to pass the scrutiny of Ned Wayburn, who is busy selecting the chorus for The Passing Show of 1913, and other Shubert attractions. One hundred and fifty have been selected.

E. D. Price, manager and press agent for The Argyle Case, has left New York to spend his Summer vacation in Denver, Colo.

Leon Friedman, who is once more press agent for The Follies, has succeeded in putting over some very good stories in the daily press about the attraction he is busily booming. J. C. Dunn is likewise an effective press agent. While Fritzi Scheff was in town the papers were full of her attack on billboard advertising, her retort to critics, the Mayor's letter to her, etc., etc.

FOREIGN NOTES

Forbes-Robertson made his farewell appearance on the London stage at Drury Lane Theater Royal on the night of June 6, in Hamlet. From all indications it was one of the most notable events in the history of the London stage, all the reserved parts of the theater having been sold out, at doubled prices, two hours after the box-office opened. Forbes-Robertson's farewell London season, which began on Saturday night, March 22, has been one long series of triumphs for the great actor, and his passing from the London stage has drawn forth the deepest regrets from press and public alike. During the eleven weeks' season Hamlet, The Merchant of Venice (Forbes-Robertson's first London appearance as Shylock), Othello, Mice and Men, The Light That Failed, Passing of the Third Floor Back, and The Sacrament of Judas were revived and Bernard Shaw's Caesar and Cleopatra presented in its new form, as recently rewritten by the author. It has now been definitely arranged that Forbes-Robertson will open the new Shubert Theater in Forty-fourth Street, in New York, the first week in October. This will be positively his last appearance in New York, and will be followed by his farewell tour of the United States and Canada. He will present the same repertoire he gave during his London season at Drury Lane.

A new version of David Garrick has been written by Max Pemberton, in which Seymour Hicks and Ellaline Terry are to appear at the London Coliseum. The play is to be given with incidental music.

VAUDEVILLE HEADLINERS

This Week

Fifth Avenue.—Fernanda Eliscu and company, Court by Girls, Herbert Brooks, Hathaway's Monkeys, Charlotte Ravencroft.

Union Square.—Paul Dickey and company, Yvette, the Hennings, Crazy Kids.

Hammerstein's. — Lady Stewart-Richardson, Charles Ahern Troupe, Frederick V. Bowers and company, Bedini and Arthur, Kluting's Animals.

Brighton Beach. — Pauline, Sam and Kitty Morton, Edwin Stevens and company, Laura Guerite, Morton and Glass.

Henderson's. — Marshall Montgomery, Elphye Snowden and Earl Benham, Mlle. Besson and company, Henry and Francis, Houghton, Morris and Houghton.

INDIANS PLAY "HIAWATHA"

The troupe of Iroquois actors now playing under the auspices of the Woman's Municipal League, in the Fieldston Woods, beyond Van Cortland Park, gave their first performance of a month's engagement on the afternoon of June 9.

The children among the audience were especially delighted with the entertainment during the afternoon. The night performance in the lighted forest was weird and full of the spirit of romance.

Personal

HARROUN.—Hazel Harroun, who has been a prominent feature of A. G. Delamater's production of Freckles the past season, is one of the interesting young actresses of the times. She is a native of Toledo, Ohio, and a protege of Will J. Dean, Belasco's stage manager, under whom she received her first dramatic instructions at the Lyceum Stock company in 1904. Since then she has been continuously in road productions of Tess of the D'Urbervilles, Yon Yonson, Brady and Grismer's Sky Farm, Miss Hobbs, Friend of the Family, Parsifal, Beverly, Dion O'Dare, and in various Eastern stock companies. For the past four years she has been under Mr. Delamater's management and has but recently closed as Angel in Freckles. She is a member and an earnest worker of the Professional Woman's League and a member of

Apeda, N. Y.

HAZEL HARROUN.

the Daughters of the American Revolution. The late humorist, Eli Perkins, was her cousin. She will spend the Summer at the home of her parents, Dr. and Mrs. Dave Harroun at Toledo, and in the Fall will head one of Mr. Delamater's new companies.

RICHARDSON.—Lady Constance Stewart Richardson, who appears in dances at Hammerstein's Victoria this week, landed on the 11th from the White Star liner *Olympic*, wearing a flowing gown of dark brown material that she called an Arab dress, which cost nine cents the yard. It was slashed on both sides and showed brown stockings. Around her head was wound a blue veil and her feet were encased in sandals. She said she acquired the habit in India and found it so comfortable that she adopted it as her regulation attire. The profits of her American engagement are to help establish a school in Scotland for the propagation of her educational and physical culture ideas.

"IOLANTHE."—The handsome cover design of George MacFarlane and Cecil Cunningham in the duet in Iolanthe for this week's MIRROR is from a photograph from the White Studios.

HOLLY.—One of the personal hits of the recent Globe Theater revival of Mlle. Modiste was won by Bertha Holly, whose Mrs. Hiram Bent is a distinct and consistent characterization. Miss Holly and Claude Gillingwater are the only members of the original cast to appear with Fritzi Scheff in her present revival of the Herbert-Blossom comic opera. Miss Holly will be recalled for her appearances during the season of 1904-5 in Mlle. Scheff's revivals of Fatinitza, Boccaccio, and Girofle-Girofla.

PLAYS AND PLAYERS

Helen Ware is now playing the part of Mary Turner in Within the Law at the Eltinge Theater, replacing Jane Cowl, who is taking a rest and will spend her vacation in Europe, returning in August.

Now doth the happy player carry his dress suit case to the theater and depart after the Saturday night performance for week-end visits to the country, not being visible again on Broadway until 7.30 of a Monday night. One of these vanishing actor folk is Edward Ellis, who joined what Mr. and Mrs. James Forbes are pleased to term, themselves including, "Croton Bugs," being the guest of Mr. and Mrs. Holbrook Blinn at Croton-on-the-Hudson, place of peace. That he returned with a bad case of poison ivy rash was to Mr. Ellis a mere incident of a pleasureable visit.

BACK OF THE CURTAIN

(Continued from page 5.)

The artist, T. Muncy, a pupil of Clinton Peters, painted the portrait, which is winning him early fame among artists and playgoers.

John Wesley, in the role of anxious parent, is unknown to audiences, yet a no less interesting figure. Watching his seven-year-old only daughter, Ethel, while the little one moulded a sand mound at Brighton Beach, he said:

"I give a good deal of thought to Ethel's future. I hope she won't want to go on the stage, for I know I can't keep her off if she does," he said. "Sometimes I think she will develop into a concert singer. She has a charming little voice. But I shall see that she learns some self-supporting occupation, for I don't want her to be dependent for a livelihood on any man."

In which remark there's an undoubted suffragette flavor.

Margaret Anglin has been realizing a life wish. We may not if we be purists in speech class it as an ambition. She has always wanted time to do a little housekeeping. Her house at 67 East Ninety-third Street, she has furnished to her own taste, and surveying it and drawing a breath of content before beginning her labors of preparation for five productions next season, she has said: "I think I have not done so very badly. Do you?"

The house is characteristic of Miss Anglin's quiet, scholarly tastes. A note that is striking and unique is a Chinese dining-room. The portieres, upholstery of the high backed, richly carved dining chairs, and the curtains at the windows are of Chinese embroideries in black and blue. Tall vases on the mantle carry out the design and tell their story of ancient romance.

But any latent desire Miss Anglin may have entertained to invade the kitchen was discouraged by its two regular occupants, Sarah and Minna. Sarah is a very good cook and Minna is a very good cat. Both are of the opinion that Miss Anglin shines in the drawing-room and on the stage, but that the steam of the kitchen dims her luster. Realizing which Miss Anglin has left cook and cat in happy and undisturbed possession.

Leaving which homely details and rising into the realms of art permit me to repeat what Husband Howard Hull is at no pains to conceal, his belief in the supremacy of Margaret Anglin as an artist of versatility.

"There may be an actress or two who can play Electra as well as Miss Anglin. There may be one or more who can play Rosalind as well, or Lady Macbeth and the rest, but I affirm without fear of successful contradiction that no actress can play all five as well as Margaret Anglin can."

Hearty was the praise of Madame Bernhardt's happy little speech of acceptance of a laurel wreath before her departure for Paris. To Beverly Sitgreaves she told her secret state of mind on that occasion:

"I felt as though I was shutting my eyes and jumping into the water to try for the first time to swim. It was awful."

Margaret Mayo, staunch wife and partner true that she is, came from Mount Clemons for the opening of her husband's new farce, with the maybe naughty title, Nearly Married, at Atlantic City.

Doris Keane is all but submerged in sentimental notes evoked by her performance of Madame Cavallina in Romance. This is a fair specimen of the kind of missives that pour into her dressing room by every mail from nearly every male resident or stopping in Greater New York. This one from a dweller in the town across the bridge deals a blow at the theory that Brooklyn is a prosaic town:

They have discovered in Arthur Hopkins's offices that contrary to their first belief, there was once a production of a drama entitled Evangeline. It took place in Boston in 1860. There is said to be a rumor that Henry W. Longfellow was present at the performance. The author was anonymous. The drama continued for a week. They have unearthed at the same offices the fact that Evangeline's original name was the less attractive "Emeline," but that it was while she was seeking her lost love the Arcadians gave her the name Evangeline, which signified to them, "God's little one."

Nance O'Neill having returned from Richmond, where she had been playing, closed temporarily her Japanese-manned apartment, where she carefully avoids discussing our relations with Japan while her maid or man is present, and has gone to Boston and vicinity, where she will pay visits for three weeks.

THE MATINEE GIRL.

Broadway Favorites

George Le Guere is a young man who is an American citizen by right of good sense. Personally there is an impression of reliability about him that should make any man a favorite, and this has been the case, so far, in his career.

Mr. Le Guere gained his first experience by barnstorming, and although he does not care to repeat it, he knows that he owes much to it. He is a very versatile actor—having played various lines of character—is capable of brilliant work and makes any part he assumes noteworthy.

During the present season young Le Guere has appeared in three productions successfully. Early in the Fall he scored at the Lyric as the boy in The Master of the House. He gave to this role the delicate touch that made his performance one of the real hits of the

GEORGE LE GUERE.

present year. Later he appeared in Ransomed and then in Henry W. Savage's Top o' the Morning.

Mr. Le Guere's first success on Broadway was with Lena Ashwell in The Shulamite, which was followed by his triumph as Horace Granger Simpson in The Man from Home. He is only a youth, but one with a brilliant career ahead. He has played in almost every section of the United States, either featured or in support of leading actors. This training has proved of great value, and has embraced all the branches of the profession—leads, heavies, romantic and society parts. In Shakespearean and historical roles he has won highest commendation. He is a good sportsman and makes friends quickly and easily.

In stock, Mr. Le Guere has been seen in Philadelphia, New York, Columbus, Denver, and Cleveland. He possesses a fine sense of humor, and his character work has been greatly appreciated by his associates as well as by the public. Besides stock he has appeared with Lulu Glaser in Lola from Berlin, Robert Edeson in Strongheart, Eleanor Robson in The Dawn of a To-morrow, Dorothy Donnelly in The Right to be Happy, and he is a popular favorite on Broadway.

CHAMBERLAIN BROWN.

PERSONAL COMMENT

David Belasco: "What shall be said of the young woman who starts with more or less questionable ability? I care not if all the dramatic critics and experts in the world are falling at the feet of any young actress of the present day and calling her an artist, she nevertheless is not one. Names in electric lights mean nothing, for although a young woman have for the time a role that fits her talents admirably, a play that possesses great moments of interest and stirring situations, time and hard work only in roles of widely varying kinds will qualify her for the name of artist."

Blanche Bates: "The most obvious disadvantage, I think, that an actress finds in confining herself to classic roles, is that she indurates her manner into mannerism, she becomes a slave of stage tradition and artifice. Any young actress, for example, who sets her heart on playing Juliet and feels that she can play it successfully, soon finds that she must follow in the traditional path trodden by a long line of dead-and-gone Juliets. The part is encrusted with traditions. And at what a cost must she win her success! To be slavishly bound by tradition to a character that hundreds have played before with success, what a danger for the artist!"

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THE NEW YORK
DRAMATIC MIRROR

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THE DRAMATIC MIRROR COMPANY

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

MOVE ON!

WHAT is this we read in the daily papers? The actors must move on? They may no longer enjoy their sunbaths and swing their canes on the Rialto? They obscure the show windows of the milliners, the hat dealers, the haberdashers and other traffickers within the zone of their Summer basking, from Herald Square to Times Square? They ogle the ladies and congest the sidewalks?

The milliners and hatters and haberdashers held a convention and protested. Not only did they protest, but they adopted a resolution and appointed a committee to wait on Police Commissioner Waldo to urge that the police be instructed to use their clubs, if necessary, to keep the sidewalks clear within the sacred precincts above defined.

This is pathetic. All season the road tourist faces the discomforts of one-night stands with the one consoling thought that at last his fortitude will be rewarded with the privilege of a daily sun-bath on Broadway when he returns to dear old Herald Square.

The petted and pampered darlings of the New York public may seek their palatial country estates at Mamaroneck when their season's work is done, or woo the stimulating breezes of Siasconsett or the Sound. But to the patient toiler along the rural by-ways of the art of Thespis, the one dream of easy luxury after a storm-tossed season of high endeavor is to get back to the Great White Way.

He has seen enough of Nature. He has lolled by purling brooks and icy rivulets. He has ranged the dark forests and the towering mountains. The lakes and rivers and the country hold no charm for him. For, after all, what is the world without the electric signs of Broadway? What are the twinkling stars of the great Continent in comparison with the twinkling kaleidoscope of changing faces produced by the alternating current?

Who has not noted the psychic unction that beams from his countenance as he nods to you as you pass? The cordial grasp of his hands? The eloquence of his rejoicing that once again he is privileged to occupy his favorite place on the curb?

And now the ruthless action of some small-souled traffickers in hats and neckties is about to deprive him of his guerdon, of his privilege to adorn the Rialto. He must pass on with the murky tide of humanity that has swept by him with furtive admiration of his comely being. He, the child of the Rialto, with the simple soul of modest genius, seeking only to find oblivion from the memories of the hash and pickle diet of "the road" and revive his spirits in the blaze of jocular Broadway, is told to move on!

A STAGE TRAGEDY

WE noted in a recent issue our concern over the accident that befell FLOSSY KENT, leading lady of All a Mistake, at Hamden, O., when the villain in the play shot her in the knee. That accident fortunately left no more serious result than an added dimple in Miss KENT'S knee, as we were assured by the attending physician.

It is now our painful duty to record a similar accident which happened at Portage, Wis., to Manager HARRY SHERMAN of the SHERMAN-KELLY Stock company, during the performance of a play entitled Sire to Son. In the struggle scene of the second act, we read, FLORENCE FREY was to strike SHERMAN with a beer bottle. "As she was raising the missile over SHERMAN'S head," says the account, "the bottle exploded." The consequences were serious. The glass of the exploded bottle nearly severed Mr. SHERMAN'S nose, and the bleeding was only with difficulty stopped by a physician in the audience.

Aside from the regret we feel for Mr. SHERMAN, we see in this occurrence strong grounds for urging the abandonment of beer bottles which explode. In one instance we have a stage villain shooting the heroine in the knee, not knowing that the pistol was loaded. Here we have the heroine cutting off the stage villain's nose with a beer bottle, not knowing that the bottle was loaded. The analogy is self-evident. All lethal weapons should be carefully examined before they are employed on the stage. Thus far we know of no recorded instance of a beer bottle exploding. But Mr. SHERMAN'S nose will bear testimony that beer bottles are as dangerous as pistols. We should like to know the brand of beer with which the bottle was loaded, for though this may seem a minor incident, it is in reality the most important feature of the case. Wisconsin is noted for producing a healthful, exhilarating and energetic brand of beer; but it will be in order for the Milwaukee brewers in justice to themselves to state whether their beer may be taken without danger of exploding.

OH, for the prescience of the poet who is also a prophet! Such might well be the harrowing thought of RUDYARD KIPLING, now that the laurel is looking for a worthy head to rest upon. Mr. KIPLING has grown conservative and more devoted to Tory traditions with advancing years. In his salad days his unbridled muse led him into indiscretions of liberalism which carry their penalties with them. The royal grandson of Victoria is not likely to forget the poet's reference to her as "The Widow of Windsor," in one poem, and his repetition of the irreverent offense, as per the following stanza, in the Barrack Room Ballads:

Don't mess about the cook-room slops,
but prove it to our face,
The Widow's Uniform is not the soldier-man's disgrace.

SPARKS

The novel is fast losing its place in the spotlight of public appreciation and the drama is framing its lines out of sight behind the wings of the world stage, ready to step out for a little if not at first vociferous welcome. This was the part earnestly spoken by Brander Mathews, professor of dramatic literature in Columbia University, at a meeting of the Drama League of Philadelphia. His theme was "The Revival of the Drama."

He contrasted the drama of the golden Elizabethan age and the modern Victorian era. While he did not prophecy the complete coming back to its own of the drama of Shakespeare's time, he did see pronounced signs of a readvent of the days when "real" acting was in flower. The novel which he said had murdered the drama's part had spent itself, had in fact degenerated to a great degree and neither deserved nor would receive an encore. Through the obscurity of the present day "rag time" pall, he saw the faint flickering candle glimmer of the drama, sickly from its long incarceration in the dungeon of "lack of proper appreciation," but its tiny flame leaping hopefully with a new life.

Three vital forces, he said, were at work fanning this revived spark into a glowing that might pale the brilliancy of the former age. First, he declared the better copyright laws, the law of 1871 and the international law of 1891, encouraged true artists of the stage. Second, was the taking advantage of this on the part of authors, and third, and more important, the encouraging, if now only feebie, responsiveness of the people themselves, whose minds were at present so saturated with the near-vulgar and even vulgar, that the esthetic spark in their souls cried out for something higher.

He gave as examples of the return signs of true art, the works of men such as the late Clyde Fitch, Augustus Thomas, and William Gillette, and James M. Barrie, whose respective works, Truth, Man of the Hour, and Peter Pan, all showed signs of true art, and were winning favor and being adapted in all the countries of the continent, where formerly English and American dramatists took their inspirations.

He said that the novel was meeting a deserved fate. For the novel was the first usurper of the drama in the affections of the audience. Sir Walter Scott's Waverley novels were the forerunners of the complete shading of the drama by the novel. From that writer's high standard, however, the novel has approached the decidedly vulgar and was doomed, he insisted.

With such promising signs of a revival in what he declared to be the field of the truest literary merit—the drama, he pleaded for an earnest co-operation of friends of the drama within the Drama League, for the final vindication of that phase of art.

Charlotte Wade Daniel has been leading character woman with Corse Payton's several stock companies for the past nine years. The sudden closing of the Park Theater Stock in this city finds Miss Daniel disengaged.

EDITOR'S LETTER BOX

INTERESTED.—Robert Warwick is now playing a Summer stock engagement at Olentangy Park, Columbus, O.

A NEW SUBSCRIBER.—A sketch of Edward Mackay will shortly appear in the Broadway Favorites series of THE MIRROR.

READER.—The original Florodora sextette consisted of Daisy Greene, Margaret Walker, Susan Drake, Agnes Weyburn, Vaughan Texsmith, and Marjorie Relyea.

A. A., Columbus, O.—The department giving the birthdays of players has been discontinued in THE MIRROR and the space devoted to matters of more immediate importance.

A READER, Brooklyn.—Address the Dramatists' Play Agency, 145 West Forty-fifth Street, New York, regarding manuscript typewriting. We cannot advise you regarding the revising of photoplays.

ALLEN ROSS.—Edward Abeles is still playing He Tried to Be Nice in vaudeville. We have no detailed information regarding the playlet. A. H. Woods's offices are located in the Eltinge Theater, Forty-second Street, New York.

MARY K., Columbus, O.—Maude Adams appeared at Cambridge, Mass., on June 3, 1908, as Viola in a special performance of Twelfth Night. On June 21, 1909, she played Joan of Arc in a version of Schiller's play at the Harvard Stadium. On June 6, 1910, Miss Adams appeared as Rosalind in As You Like It, at the Greek Theater at Berkeley, Cal. Personal questions cannot be answered.

A. L., New York.—The original cast of Mlle. Modiste, presented at the Knickerbocker Theater on Dec. 25, 1906, follows: Henri de Bouvray, William Pruette; Captain Etienne de Bouvray, Walter Percival; Hiram Bent, Claude Gillingwater; Gaston, Leo Mars; General Le Marquis de Villefranche, George Schrader; Lieutenant Rene La Motte, Howard Chambers; Madame Cecile, Josephine Bartlett; Mrs. Hiram Bent, Bertha Holly; Fifi, Fritzi Scheff.

F. S. BRANNIGAN, Brooklyn.—Personal questions regarding religion and marriages cannot be answered. An interview with Mary Pickford was published in THE MIRROR of March 19, 1913. Watch the stock company department for reports of Cecil Spooner performances. Willie Collier, Jr., did not appear in the programme cast of the Weber and Fields jubilee performances in Hokey-Pokey in 1912. He was seen this season in Never Say Die with Mr. Collier.

EDWARD VARNDRAN, Pittsburgh, Pa.—Charlotte Thompson's dramatization of Kate Douglas Wiggin's Rebecca of Sunnybrook Farm was produced in Boston at the Court Square Theater on Nov. 16, 1909, and came to New York the following season, being presented at the Republic Theater on Oct. 3, 1910. Violet Heming created the role of Rebecca in Boston, while Edith Taliaferro played the title-role during the New York run. The cast follows: Jeremiah Cobb, Archie Boyd; Mrs. Perkins, Ada Deaves; Clara Belle Simpson, Violet Fortesque; Jane Sawyer, Eliza Glasford; Miranda Sawyer, Marie L. Day; Abner Simpson, Sam Colt; Abijah Flagg, Ernest Truax; Emma Jane Perkins, Lorraine Frost; Adam Ladd, Ralph Kellard.

EMMA REDDY, Bridgeport, Conn.—Divorcons was first revived by Grace George at Wallack's Theater on April 15, 1907, with the late Frank Worthing as Henri des Prunelles, Robert T. Haines as Adhemar de Gratinac, A. H. Stuart as Clavignac, and the late Max Freeman as Joseph. Miss George played the Sardou comedy in London and again revived it in New York this season. John Drew never played with Miss George and never appeared in Divorcons. Divorcons was first played in New York in 1882 at Abbey's Park Theater, with Alice Dunning Lingard as Cyprienne. Later the same year Paola Marie appeared as Cyprienne at Stetson's Fifth Avenue Theater. Madame Judic appeared in the comedy in 1885, Madame Modjeska in 1886, Frau Hedwig Niemann-Raabe in 1888, Duse in 1893, Rejane in 1895, and Mrs. Fiske in 1897.

"MIRROR" ADS BRING RESULTS

Joseph King, of the King Amusement Company, writes the editor of THE DRAMATIC MIRROR in the course of a letter on a news matter as follows:

"We wish to thank you for the success which we have had with various ads which you have run for us."

Mr. King is one of many who are gratified with the results obtained from MIRROR advertising.

On the Rialto

Popular price amusements are the talk of the hour, and it need cause no surprise if some of the prominent managers start to cut the box-office schedule next season just to give the experiment a trial. Possibly many a failure could have been redeemed by a lowered scale of prices; but the long-established policy in New York has been to raise prices for a success and never to lower them, even for a failure.

"If a manager reduces the scale of admission," said a well-known manager to the Usher, "the public immediately suspects that the attraction he offers is not even worth the reduced price of seats. The public is comparatively patient when a manager increases his prices, for as a rule the average playgoer would rather pay $2.50 to see a performance that people will talk about, than 75 cents for one that is not attracting general attention, though it may be the better of the two. That is a peculiar phase of the vanity of the public that has to be reckoned with. Personally, a good many producers would like to lower prices in order to get into touch again with the great middle-class public which patronizes moving pictures and vaudeville houses for reasons of economy. But if done at all it ought to be done generally and not by one or two.

"The manager who has something that the public wants is not going to cut prices to help the general cause, and if the scale is reduced by a few of us, it is taken as a confession of weakness. And there you are!

"The tendency doubtless is to charge lower prices, and it will doubtless come. Outside of New York the old $1 seat arrangement will be restored at least as regards a section of the house, and a wide appeal will be made to the class that once constituted the fine discriminating 'gallery' which saved many an attraction from bankruptcy in the old days. It was 'the gallery' that formed the backbone of the support given Booth, McCullough, Davenport, Barret and other famous players in their days of struggle. Now the old-time gallery has almost disappeared, frozen out of the first-class theaters and sent to moving picture houses for its entertainment. The effort will be made in some form or other to get this patronage back by offering it first-class attractions at prices within its reach.

"As a result of this policy, the salary of actors will have to come down, but their compensation will come with chances for longer employment than under the uncertain conditions now prevailing. And what that means they have had a pretty good opportunity of finding out since so many of them went into moving pictures. They are employed fifty-two weeks a year, many of them earning $10,000, while better actors getting $350 a week are glad to count up a third of that at the end of the season.

"Chicago seems to be setting the pace. The engagement of Madame Fritzi Scheff for a season of light opera at popular prices in that city is a sign of the times. The experiment will be watched with interest on the Rialto. If the venture turns out a success, be sure it will do a great deal to blaze the way for other managers in defining their future course."

♣

Frank Craven, the American comedian, assuredly scored heavily in Bought and Paid For, though his own popularity was unable to save the play from the storage warehouse. I infer this from the way in which the London papers have been printing anecdotes about him, to wit, the following:

"He was playing a 'week-stand' at Hartford, Conn., and was due to fill an engagement in Boston, Mass. A friend asked 'Frank' what route he meant to take. 'I think,' replied Craven, 'that I'll go by music.' 'By music,' gasped the friend, 'what on earth do you mean?' 'I mean,' replied the shameless actor, 'that I shall travel via *Lynn*.'"

♣

What absurd things may be perpetrated in the solemn name of theatrical censorship is illustrated by something that happened in Montreal. The head of the censorship board prohibited the Cleopatra films from being shown, on the ground that they were immoral, but he passed another film entitled Just Kids. According to the Montreal *Star*, "the consensus of opinion was that the one receiving the approval of the board was the more immoral." The censor, questioned what had prompted him o prohibit one and approve the other, said:

"The Cleopatra pictures represent a tragedy while the Just Kids reel represents a comedy."

"But is not the effect the same?" was asked.

"No," he replied.

♣

Evelyn Nesbitt Thaw, unheralded by any announcement, made her debut at the London Hippodrome as a dancer last week Wednesday, and was well received. Seen in Paris prior to her London debut, she talked brilliantly about art and letters, telling the newspapermen that since her ordeal in the witness box she has tried to find solace in literature. For so serious-minded a young woman, endowed with Mrs. Thaw's youth and beauty, it need surprise nobody if one of these fine days she should become a prominent stage figure, under judicious management.

OLD PLAY DAYS

No. 6

In the days when my horizon of observation was bounded by the hills of Kansas City and the Cottonwood contiguity of shade across the Missouri River, there came and played in the town named an English actress, Mary Gladstane. She was the Lady Isabel and Madame Vine in that famous emotional drama, East Lynne. What a lachrymose creation it was! Compared with it, Niobe was giddy.

At the time of which I write, Mary Gladstane was as statuesque as a Corinthian-capped pillar. She was fetching in her pose even when she was eating, and if there ever was a woman who looked captivating when she was transporting meat and bread, or entrees or dessert, she escaped the artist's attention. Byron said so and he knew.

The only "playhouse" in Kansas City when Miss Gladstane was there was Frank's Hall, on the top floor of an omnibus building. All attractions appeared in Frank's Hall, even the Wild Men of Borneo, the Siamese Twins and Tom Thumb and Lavinia Warren. One price admitted to any rickety chair on the floor.

In spite of Miss Gladstane's power to test the tear glands, the proceeds of the three nights' performance of East Lynne failed to leave sufficient funds in the managerial exchequer to pay the board bill of the queenly star and her company at the old Sheridan Hotel.

By some system of financiering that is not recalled, and it wouldn't be of any interest if it were, I had witnessed each performance, and on the last night I was as weepy as any willow tree in a country church yard.

I had read and heard of "complimentary benefits tendered." To my mind that meant money for the star. The thought that Mary Gladstane's trunks were tied fast in a common hotel, and that she was unable on account of a scarcity of funds to eat her three meals per diem, brought on a spirit of depression that kept slumber at bay.

I constructed with labor the preamble of a "complimentary tender" to the gifted artiste. I went from storehouse to storehouse on both sides of Main Street, and secured names to the "tender." The autographs were as varied as the signatures to the Declaration of Independence. Main Street was spontaneous for the benefit.

It fell to me (or rather I fell to it) to present the document. Miss Gladstane received the bearer in the parlor. Poet Campbell had it when he wrote.

'Tis distance lends enchantment to the view.

Miss Gladstane in the parlor of the Sheridan Hotel was not as she robed for the woeful pageant. But she was gracious. She gratefully accepted the tender and named the date when she would act.

Leaving her, I proceeded to the office of a morning newspaper, the *Journal of Commerce*, and put the autographed "tender" and acceptance before the editor, Hallowell, I think, was his name. When he had read it he said it was "a nice thing"—the words stuck, for it seemed as if he were too confounded matter of fact or commonplace in his appreciation. "But," he added in a commercial way that was chilling, "this is an advertisement, and will have to go to the business office." It was the first blow.

In leaving the "sanctum," I passed the door of the business office, but did not enter.

Down the street, or up, was a man who had just started an afternoon newspaper, the *Bulletin*. The man was a Mr. Householder. His first issues were printed on a job press. He had some newspaper instinct. He was eager for anything to fill up the sheet. He was thankful for the "tender," and said it would have a top o' column place that very day. It had. It carried display headlines, and following the article was an editorial note to the effect that the "testimonial benefit" was in the hands of "our enterprising young townsman," etc., my name ending the note.

To this day—many have been marked off the calendar since—when the recollection of that editorial commendation returns, something that resembles the aroma from a censer goes up my nose.

The afternoon of the night of the benefit was getting into the "gloaming." The talent, the supporting cast, got together and wanted to know where they were going to get off. (The expression was not current then, but that is the way it would be put now.) They wanted to know how much of the benefit rake-off was coming to them. They demanded a guaranty. Miss Gladstane didn't know, if she did she refused to state.

It was just as well. That Dutchman who owned the hall, refused to open the door—only one—until the rent was in his hand.

The theatergoers of the town knew nothing of all this, of course, and when the opening hour was nigh, the comers learned that the benefit was off, and they homeward hiked. It would blemish this story to quote some of the Kansas City remarks that weighted the atmosphere that night.

The last blow had been struck. In a revengeful hour I wrote a letter to the editor of the *Bulletin*, in which my first attempt at protest was framed in words that sizzled. They were addressed to the "ingrates" who had in a "moment of meanness" deserted the "beautiful and accomplished Miss Gladstane, and disappointed the playgoers of Kansas City."

Of course the letter was anonymoused. For a couple of days the "ingrates," at various hours, visited the editor of the *Bulletin* and demanded to know the name of the author of the "scurrilous communication." When the editor asked why, the "ingrates" replied that they wanted to pay the funeral expenses of the writer. Editor Householder assured me that the "ingrates" would not have the anticipated pleasure—or something to that effect. Nevertheless, my breathing was freer when I knew the "ingrates" had left town.

How Miss Gladstane made her getaway was a matter that did not concern me.

It was my first and last effort in getting up "testimonial benefits." To this day when I see the title of the old tear-breeder, East Lynne, on a poster, a creepy sensation crossed with a grim smile gets in action.

FRANK H. BROOKS.

The BOOK of the WEEK

TYRONE POWER (Lives of the Players Series), by William Winter. New York: Moffat, Yard & Co., Publishers. Price, $1.25, net.

Mr. Winter explains in the preface that this is the first of a series of Lives of the Players which he has undertaken to write, with the design of recording and commemorating the achievements of important actors now living. Why he has selected Mr. Tyrone Power to initiate the series, Mr. Winter tells the reader, is owing to his subject's life of exceptionally interesting adventures, "in some respects as romantic as even that of Edmund Kean"—and for the still more persuasive reason that the example provided by his resolute perseverance against many and stalwart obstacles, and his patient endurance of much and grievous hardships and disappointment, has enlisted his sympathy as one that is worthy to be commended to respect and emulation.

The choice is fitting. Mr. Winter makes no declarations respecting the career and achievements and notably the ability of Mr. Power, which the present generation of playgoers will not indorse. Mr. Power embodies more of the qualities which have made some of his illustrious predecessors famous than any actor on the American stage. That he has not as yet taken his position with those few, mentioned by Mr. Winter, "who occupy a more conspicuous position than Mr. Power has yet obtained," is more largely due, in the opinion of this writer, to conditions on the American stage than to any professional limitations of the actor. He has come into the maturity of his powers at a time when realism usurps the ideal, when photography rather than painting has its vogue. Mr. Power belongs to the school of virile players who need the illumination and translucent half shadows of romance to bring out their best artistic qualities. He is Calaban, Ingomar, Ulysses, Macbeth, Brutus, John, the Drain Man in The Servant in the House, the Judas in Mary of Magdala—whatever role there may be that makes a claim to heroic vigor, force, intensity, breadth, strength, and manly dignity.

It would be unjust, however, to assign Mr. Power's rank to these limits. It is only in these endowments that he stands out beyond his fellows, for we have records of his Petruchio, his Quince, his Svengall, and a photograph in Mr. Winter's book gives a splendid adumbration of him as the farcical Phineas Bouncer in The Life of an Actress.

Mr. Power comes by his ability through inheritance from his grandfather, Tyrone Power the elder, famous in his day in Irish roles, who perished in a storm while returning from a professional visit to his country March 15, 1841. His father and mother were members of the profession, who likewise appeared in this country. The present bearer of the name was christened Frederick Tyrone Power, and was born in London May 2, 1869.

Mr. Winter's biography is very complete and bears out the summary expressed in the preface of Mr. Power's life of adventure. The 192 pages are replete with interesting experiences of ambitions checked but not conquered, and incidents more or less characteristic and individual of a youth struggling for place and recognition in a field overcrowded with willing climbers.

It was fortunate for the interesting actor that his early career was largely shaped, or at least influenced, by his association with the great actress Janauschek, who declared after seeing him play Dominic Sampson to her Meg Merrilies in Montreal in 1888: "Never have I seen such an assumption of age by one so young." (He was twenty.) "It is wonderful—it is marvelous!" From that time forth she evinced a kindly interest in him, and did much to advance him in the practise of his art. She particularly impressed on him the precept: "In acting always take all the time you need."

Mr. Power made his first appearance as Gibson the tailor in The Private Secretary in Ralph Bell's Stock company at the Genovar Opera House, St. Augustine, Fla., Nov. 26, 1886, and first appeared in New York at the New York Museum, in the Bowery, the year after. He remained with Janauschek from 1888 to 1891, and in May of that year joined Augustin Daly as Sir Oliver Surface in The School for Scandal, touring with Daly's company in London and the English provinces. In 1893 he acted with Herbert Beerbohm-Tree on a provincial tour, and appeared before Queen Victoria at Balmoral, acting General Scott in The Red Lamp. He again joined Daly and remained with him till 1898, with brief interruptions. In 1900 he was with Mrs. Fiske at the Fifth Avenue in Becky Sharp, playing the Marquis of Steyne, and later he starred for a season in America. In 1902 he was with Irving at the London Lyceum, and subsequently he played Jesse with Mrs. Fiske, Ulysses as a star under Charles Frohman's management, with Julia Marlowe, Mrs. Leslie Carter (Belasco), Henrietta Crosman, and last season with William Faversham in Julius Caesar (Brutus). Later in the season he starred as Marcus Brutus under the management of A. G. Delamater, under whom he will continue next year.

The American critics like the public are expecting Mr. Power to do great things, and one day he will—that is surpass everything he has yet done, for he will be free to exercise his genius without the trammels of contending jealousy. "Money! Money! Money!" he wrote in one of his letters; "that's the thing they are all after, and that is what I need—and haven't got! I'd play for my board-bill to get an opportunity to play great parts in great plays with worthy casts, and play 'em my own way—and we'd make more money doing the great plays than in the pilfing rubbish my many managers are bringing out to-day."

In another letter he wrote:

"'The legitimate drama,' 'a theater in New York,' King Lear, Macbeth, Othello—they've all been dangled before me for years, like a bunch of carrots in front of an ass's nose, and I, like an ass in a treadmill, have galloped miles and miles over clattering nonsense, trying to get my teeth in that bunch of carrots, till, sometimes, I'm heartsick and miserable. But, please God! my chance will come, some day, and then, without parade, I'll make my stand for the finer things in this great and beautiful art and take, without complaint or exultation, whatever fortune sends."

That has the ring of truth and sincerity. It is well that we do not always have to wait until an artist is dead to penetrate into the details of his career. F. F. S.

BOOK NOTES

Sir Herbert Tree's two volumes of essays and stories are in the hands of Messrs. Cassell and Company for publication this year. The first, called "Thoughts and Afterthoughts," will be published in the present month; the second is entitled "Nothing Matters; and Other Stories," and will come out a little later in the season. "As a tribute to family unselfishness," says Sir Herbert, "I may mention that my brother Max urged me to publish these volumes. I had held back from this course at the beginning, fearing that I might eclipse his literary effulgence. But evidently he is prepared to take that risk, and it is not for me to deprive him of the laurels of heroic self-sacrifice." Sir Herbert has prefixed the following dedication to "Thoughts and Afterthoughts"—"To mine enemy I dedicate the faults of this book; to my friend I dedicate what merit it may possess; hoping thus to give pleasure to both!"

BOOKS RECEIVED

SPOKEN ENGLISH, a method of improving speech and reading, by studying voice conditions and modulations in union with their cause in thinking and feeling. By S. S. Curry, Ph. D., Litt. D., president of the School of Expression, Boston; Expression Company, 308 Pierce Building, Copley Square.

ILL-STARRED BARBIR, a novel of the anthracite coal fields, by Will W. Whalen. Mayhew Publishing Company, 100 Boylston St., Boston.

THE COURAGE OF PAULA. A novel about a woman's right to maternity, even if unable for some reason to marry. By John Noel, Broadway Publishing Company, 835 Broadway, New York.

TO TABOO STAGE JEW

A meeting of upward of two hundred representatives of both sexes of various Jewish societies met at the Hotel Sherman in Chicago last Thursday and organized a "vigilance association," to keep watch for coarse caricatures of the Jew on the stage and to protest against them. The keynote of the meeting was that only through concerted effort and the medium of such an organization as that perfected could the gross caricatures of the Hebrew race on the American stage be abolished.

Among those agitating the reform, and who approved the formation of the "vigilance association" were Judge Hugo Pam, Rabbi Tobias Schanfarber, Mrs. Emanuel Mandel, Mrs. Joseph Fish, Prof. Ernest Freund, Adolf Kraus, Jacob M. Loeb, and Congressman A. J. Sabath.

BARTSCH ATTACHES ROYALTIES

Hans Bartsch, play broker, has served an attachment on Joseph W. Stern & Co., tying up the royalties due from the firm to Victor Hollaender, the composer of Sumurun, who is at present in Berlin, on a claim of $2,000 alleged to be due for acting as his agent in America.

MAY YOHE IN LONDON

May Yohe, who has not been heard of for a long time, is again on the London stage. She is appearing at the London Opera House, where she revived "Honey, Ma Honey," wearing, it is said, an imitation of the famous Hope diamond.

AMONG THE VAUDEVILLE FOLK

Notes, News and Personals About Plays and Players in the Two-a-Day

CHICAGO, June 16 (*Special*).—Jim Harrington, the well-known pianist, is in charge of the Bartola exhibit at Schiller Hall (Garrick Theater Building), where he will welcome old friends, especially piano players.

Billy Reeves has sailed for Australia.

Ray Samuels is ill in a New York hospital.

Howard and McCane open on the Pantages tour June 23.

Morrissey and Hanlon have joined the Eva Tanguay show.

Joe Dowling has purchased a ranch at Buena Vista, Cal.

Edward Blondell is planning an early visit to Australia.

Jeanette Adler is no longer with Fred Webster's Cabaret Girls.

Reine Davies is to be featured in a tabloided Madame Sherry.

Marie Bucher won second prize in an Elks parade at Fort Smith, Ark.

Carter, the magician, has been booked for another tour of the Pantages time.

Lottie Mayer and Eight Diving Girls have been booked for the Pantages tour by J. C. Matthews.

J. C. Matthews has booked Willard's Temple of Music for a return trip over the Pantages circuit.

The Alpha Sextette scored a big success at Wonderland Park in Wichita, Kan., as it is doing everywhere in the Southwest and West.

Lew Cantor's A Trip to Joyville show has been disbanded for the Summer months. The show had a percentage week at Asheville, N. C.

Russell and Radcliffe, in A Tenderfoot on the Trail, played Riverside Park, at Hutchison, Kan., and got a fine marking on the manager's report.

The Four Marx Brothers are expected in Chicago soon. Miss Palmer received their motorcycles by express, which is taken to indicate their proximity.

The Musical Shirleys, in a high-class novelty act, opened on the United Booking Office time, South, at East Lake Park, Birmingham, Ala., with tremendous success.

Grace La Rue, in conjunction with Ernest Glendenning, will shortly fill vaudeville engagements for a few weeks prior to Miss La Rue's sailing for Europe. Their vehicle will be a new and original sketch, which promises to be a pleasant surprise to the patrons of vaudeville.

Helen Byron, well known in musical comedy circles, was granted a decree of divorce in the Circuit Court, Chicago, by Judge Gibbons, from her husband, R. A. (Bob) Roberts, the stage director. Edward J. Ader, the Chicago theatrical lawyer, represented Miss Byron.

Daniel Frohman's initial vaudeville production, Detective Keen, will conclude an engagement of sixty-two consecutive weeks at Los Angeles June 29, and return to New York city. Arthur Hoops is featured in the title-role and Walter D. Nealand played the "crook" part. Others in the cast are T. C. Hamilton as the jeweler, Ruby Hoppman as the maid, and S. H. Cheseldine as an official. The act has been the headliner of the Orpheum road show this season, and will resume its season early in August.

Mae Taylor, late star of the Louisiana Lou and Girl Question (tabloid) companies, will open June 19 at Waukegan, Wis., in a new tabloid comedy entitled The Red Bird.

Melbourne MacDowell's belongings, sent to the Colonial Theater, and found at the Morrison Hotel, were attached by Jones, Linick and Schafer, as liquidated damages when MacDowell failed to show up at the Colonial Theater recently, although his people reported for rehearsal.

The Crown Theater, which came into the control of Jones, Linick and Schaefer this Spring, will open with vaudeville on Aug. 18, playing five acts each half of the week. It will offer the better class of vaudeville attractions, being conducted along the some lines as the Wilson and Willard theaters. It is possible that the Crown will "split" with the Plaza Theater on North Avenue, which is now owned by the Schaefer Brothers, after Sept. 1. The Plaza is one of the prettiest houses in the outlying districts and has had good vaudeville before.

J. C. Matthews booked Lasky's Hoboes, with Hugh McIntosh, for a long Australian tour. They will open July 1, on what was formerly known as the Rickard Circuit.

Axel Christensen has returned from a five hundred-mile automobile trip through Wisconsin.

Thomas Saxe, of Milwaukee, was a Chicago visitor last week.

Frederick Lowe, a Chicago pianist, has hands which stretch over three and one-half octaves on a piano. His reach was a subject of comment recently, when he gave the Bartola attachment a trial at Schiller Hall.

McVicker's Theater opens with vaudeville Aug. 4. It will play the same class of shows now seen at the Colonial, offering six acts, feature films and Kinemacolor pictures. The prices will be ten, fifteen and twenty-five cents.

White City closed down its vaudeville theater last week, business being very light.

Jack Arnold, of Beaumonte and Arnold, has finished a new act for the Makarenko Duo, which is playing the Pantages Circuit at the same time as Beaumonte and Arnold. He is at work on some talk for Ruth Chandler, who is on the same bill as he in Pantages theaters.

O. M. Young has returned to Chicago after a long illness at his home at Lincoln, Ill.

Phil Swarts left Chicago for Fort Worth, Texas, where he is installing a Bartola orchestra.

Norman Friedenwald's The Girl from Dublin will open on the U. B. O. Southern tour June 30 at Nashville, Tenn. The company is now at the Colonial Theater in Dayton, Ohio, but will break the long jump somewhere.

Gene Green plays still another return date at the Wilson Avenue June 23.

J. C. Matthews, intimate friend of leading baseball players who have been seen in vaudeville, was honored with a 1913 season pass to every professional ball game in the country, sent to his son, Eric C. Matthews, at Scranton, Pa.

"Count the First," Harry De Rosa's monk, comes to the Colonial June 19-22.

Mr. and Mrs. G. Harris Eldon returned to Chicago recently after a season East. Bessie Clifton visited relatives at St. Paul, Minn., last week, and Mr. Eldon spent his time at his home at Alexandria, Ind.

The Five Musikal Girls, Halligan and Sykes, and Joe Whitehead were placed at the Majestic last week by John B. Simons. Valerie Sisters and the Dorians, at the Great Northern, were booked by the same agent. Sophie Tucker was placed at the Indiana, Tuscano Brothers at Bans Bouci, Ward and Manning at the North American, Schooler and Dickinson and Johnson and English at the Kedsie, Ben Welch at the Willard, and Madame De Mela and Three Sinclairs at the Academy by the same agency.

General Manager Kirtley and President Trimple, of the Unit Amusement Company, of St. Louis, were in Chicago early last week in conference with J. C. Matthews, and before leaving arranged to play bigger shows the remainder of the Summer season. Among acts there this week are Kelso Brothers, Arthur Hahn, Curtis and Wright, Harry Hayward and company, Barry and Nelson, West and Van Sicien, Great Holman, and Frits Christian.

Isabelle D'Armond and Frank Carter sailed last week on the *Kronprinsessen Cecilie*, after a series of successful engagements in New York and Eastern cities.

Adele Rowland has just opened in her new variety act in the Middle West.

Catherine Countiss is to tour the Orpheum Circuit next season.

Mary Hampton is touring the West in a dramatic playlet, Who Was It?

Maurice and Florence Walton have scored with London audiences at the Alhambra with their turkey trotting.

Laurie Ordway is recovering in Los Angeles from a serious operation.

Joseph Kilgour, according to reports, is to appear in vaudeville next season in a playlet by James Horan, built about the character of George Washington.

Billie Seaton opens June 30 at Regina, Sask., for a tour of the Orpheum Circuit.

Julie Ring is winning favor over the Pantages's Circuit in Herbert Hall Winslow's adaptation from the French, The Man She Met.

Jessie Busley is scoring in the West in Rupert Hughes's department store skit, Miss 318.

Minnie Dupree is recovering from an operation in Boston and will recuperate at her home at Bellport, L. I. She returns to vaudeville next season in Alfred Sutro's The Man in Front.

Madame Polaire, the French music hall artiste, will appear in America next season under the management of Morris Gest. She will be seen in her successful dancing playlet, Jealousy.

Wallis Clark, the dramatic actor, presented for the first time on any stage a remarkable dramatic sketch, The Last Toast, at the Union Square Theater last week. Charles Dodsworth, late of Lewis Waller's company, is to be featured, while Mr. Clark himself appears in another dramatic sketch, The Devil's Mate, which will open at the Palace Theater, Chicago, July 13.

Maude Leslie, who was a member of Sir Herbert Tree's company at His Majesty's Theater in London, and who came to the United States to appear with Grace George in Carnival, is appearing in a vaudeville sketch this week with Madame Besson Miss Leslie is to form a company to present a romantic playlet in vaudeville next season.

LEW FIELDS ADDS FEATURE

The "Big Four" polo team attended a performance of Lew Fields's performance of All Aboard one evening last week, and gave the comedian a suggestion which he has now incorporated in his production. It consists of a burlesque on polo.

FRITZI SCHEFF MUST SETTLE

Judgment for $692.60 was taken against Fritzi Scheff May 9, in favor of Joseph and Company, milliners, for balance of unpaid bills amounting to $625, the added amount representing interest and costs.

HUGO WORLD SHOWS

Managers Meet at Cedar Rapids—Divide Territory for Coming Season Between Them

The Hugo Brothers American Amusement Company has been in session, in Cedar Rapids, Mich., June 9, 10 and 11, making plans for the future attractions which this corporation will send on tour of the world. Director General "Vic" Hugo, Charles Hugo, general manager; Felix Biel, director of tours; William De Hollis, manager of the Great Jansen Show, and Harry Snyder, manager of Hugo Brothers Great American Minstrels, were present. The world was divided between them. Le Roy Talmo, and Basco company of twenty people will tour Europe, Africa and Australia and New Zealand under the management of Mr. Biel. The Great Nicola company of eighteen artists will tour South America, Cuba and Mexico under the management of William Hollis. The Yankee Doodle Boys, an all white minstrel troupe of thirty people, with Mr. Snyder as manager, will tour China, India and Australia. Hugo Brothers' Dog and Pony Show, one of the greatest shows of this kind in existence, under the direction of Charles Hugo, will tour Asia, Africa and Australia. This show will employ about one hundred people, and will have ten cars.

Besides conducting the Majestic Theater and the Cal Stewart company in Running for Governor, "Vic" Hugo will be a busy man keeping track of these attractions this coming season.

Charles Hugo leaves soon for Europe to charter a steamer to transport his dog and pony show from London to South Africa.

VARIETY AMALGAMATION

Small-Time Interests Reported to Be Consolidating and Vaudeville War May Result

A consolidation of "small-time" vaudeville interests, which may create a variety war, is vaguely rumored in New York. According to reports plans are under way to amalgamate the Sullivan and Considine, Mark-Brock, Loew and Prudential-Nixon-Nirdlinger interests. C. O. Brown, Eastern representative of the Sullivan and Considine circuit, is said to be behind the move. Mr. Considine, as well as his Eastern representative, resigned recently from the Vaudeville Managers' Protective Association following a reported disagreement over an act's booking. It was claimed that an act, booked over the Western circuit, had been taken by the big office.

A reported attempt is being made to interest the Jones, Linick and Schaefer interests of Chicago in the plan. The Prudential and Nixon-Nirdlinger interests, including theaters in Philadelphia and through Pennsylvania, were recently combined.

NEW INCORPORATIONS

ALBANY, June 13.—The National Safety Moving Picture Company, Inc., of New York city, having a capital of $125,000, was incorporated with the Secretary of State at Albany June 11; the company will deal generally in moving picture films. The directors are Edward F. Croker, 562 Fifth Avenue; Thomas J. Meehan and Frederick W. Hamburg, 2 Rector Street, New York city.

The Independent Service Film Company, New York city, has certified to the Secretary of State that it has increased its capital stock from $10,000 to $1,000,000. The principal stockholders are Patrick Powers, Joseph McKinney, Edna G. Brown, and Arthur B. Graham.

DONALD BRIAN BACK WITH NEW PLAY

Donald and Mrs. Brian returned from their European trip on the White Star liner *Baltic*. They are very enthusiastic about the new musical comedy, The Marriage Market, which Mr. Brian brought with him and which he will produce in September. He commented on the present London craze for American ragtime music and emphasized with considerable gratification that his new play does not contain a single phrase of it.

CLARE ARMSTRONG MARRIED

Clare Armstrong was married in this city on June 5 to Frederick Herbert Womrath, a business man from Chicago. Miss Armstrong has won considerable favor on the stage through her successful association with Richard Mansfield, playing important parts in his repertoire. For several seasons she appeared in Checkers, followed by engagements with David Higgins and St. Elmo, and last season she supported Edna Goodrich in her vaudeville tour. Mrs. Womrath will make her home in Chicago, and the stage will lose one of its charming ingenues.

DANCER IN WRECK MAY LOSE SIGHT

Marguerite Broderick, dancer, who was injured severely in the New Haven wreck June 12, may lose her eyesight. Bishop Broderick, her uncle, has been at the girl's bedside.

THEATER BURNED IN BIG FIRE

Fire swept through the business section of Liberty, N. Y., June 13, destroying the principal business houses, the theater, two livery stables and the First Baptist Church, causing a loss of more than a quarter of a million of dollars.

MISS RITCHIE MARRIES

In Dread of Hoodoo 13th, Weds on Preceding Day

Adele Ritchie, who had decided to defy the hoodoo of Friday, the 13th, 1913, and be married on the thirteenth hour of that day, changed her mind and was quietly married on Thursday to Charles Nelson Bell, of New York. The couple left Applejack Farm, Greenwich, Conn., where Miss Ritchie is spending the Summer, and, accompanied by her adopted sister, Mrs. Charles Boyd, and her pet Yorkshire terrier, Dot, 2d, they autoed to Stamford City Hall and were married by Justice Close. When the hoodoo day arrived Mr. and Mrs. Bell were motoring on their way to the Berkshires. They will return to Greenwich in two weeks.

Mr. Bell, who is the son of Colonel John Bell, of Allenhurst, N. J., a bank president, is a wine importer with an office on Fifth Avenue, New York. He has known Miss Ritchie nine years, and has followed her about on her travels. Miss Ritchie will continue to pursue her stage career.

EMIL FISCHER'S BIRTHDAY

Once Famous Wagnerian Basso Seventy-five Years Old June 13

Emil Fischer, the famous basso, celebrated his seventy-fifth birthday at his home, 1387 Lexington Avenue, this city, on June 13.

Mr. Fischer is a native of Braunschweig, Germany, and came to this country to sing at the Metropolitan Opera House, under the direction of Dr. Leopold Damrosch, twenty-eight years ago, appearing on Nov. 25, 1885, in Wagner opera. He was the first Hans Sachs (Meistersinger), the first King Mark (Tristan and Isolde), the first Wanderer (Siegfried), and the first Hagen (Goetterdaemmerung) New York ever saw. His first appearance as an opera singer was made at the Staat Theater in Gratz in 1857, when he sang the role of the Senschel in Jean de Paris.

Mr. Fischer has long since retired from the boards and has devoted himself to voice culture.

ANOTHER STAR

Leila Huges, Who Scored in "My Little Friend," the Latest

Next season the very newest star in the theatrical firmament will be Leila Huges, who scored a big success in Oscar Strauss's tuneful and pleasing operetta, My Little Friend, which was given recently at the New Amsterdam. Fred de Gresac, librettist of The Enchantress, Sweethearts, and The Purple Road, is to furnish the book for the new comic in which Miss Huges is to be starred. The name of the composer and other details are not yet announced. F. C. Whitney will be the manager.

STOCK THEATER AT LONG BEACH

Edward Elsner, in association with Senator Reynolds, is preparing high-class drama for the Summer guests at that delightful, but rather exclusive, Summer resort, Long Beach, L. I.

Beginning with June 25, a stock company of unusual ability will present the latest dramatic successes as done in the original productions. Among them will be such plays as Galatea, played by Madame Simone in the Antoine Theater, Paris; Madame Nazimova's success, Countess Coquette; The Fortune Hunter and Get-Rich-Quick Wallingford. A thoroughly equipped stage has been erected in the Pavilion, which will be used as an auditorium.

There will be but three performances each week, Wednesday, Saturday and Sunday. The curtain will rise at 8 o'clock and after the play the guests will enjoy dancing.

The principal members of the organization are Mary Boland, Olive Temple, Edwin Arden, and Jack Standing.

HOMER LIND IN NEW PLAY

Homer Lind will be seen next year in a new comedy drama called A Man of Yesterday, written by Evelyn Blanchard and Adelaide Stedman. It is to be produced in stock next month for inspection, after which Mr. Lind will form his company and will be seen in this play early in September. It is a domestic comedy-drama with modern settings, and will include his present vaudeville act, The Opera Singer, in which he has appeared in every important vaudeville theater from the Atlantic to the Pacific. His tour in A Man of Yesterday will be one of the longest to be routed this season, and will include a metropolitan premiere.

POPULAR HOTEL

One of the most popular places with members of the profession is the Hotel Lynnwood at 102 West Forty-fourth Street. The hotel recently changed management and Louis J. Goetz is now in charge. Good service and courtesy distinguish the Lynnwood.

HOLBROOK BLINN REMAINS

Holbrook Blinn has been re-engaged as director of the Princess Theater Players for next season. Phil Klein, manager of the little house, is ill at a local hospital from an attack of laryngitis.

RATES FOR WAGE-EARNERS

Chicago Managers Sign Agreement for System of Exchange Tickets at Reduced Price

The problem of the worker and the theater has been solved in Chicago. Managers of six loop theaters—the Powers, Garrick, Cort, Little, Fine Arts, and Blackstone—last week signed papers agreeing to take a ramble in philanthropy and turn over their houses to the workingmen at convenient intervals during the next theater season.

Social reformers have for some time tried to obtain "cut rates" for the best plays so factory girls, women who scrub floors, and men who dig ditches might be "uplifted" artistically and entertainingly. This victory they consider is the outcome of an experiment with a system of exchange tickets used in the theaters last year. By this system Maud Denning, of the International Purity Association, introduced more than 9,000 factory girls to "high class" drama.

The exchange tickets were distributed in factories, trade unions, and everywhere the workingman might be found. The tickets allowed him a 25 cent reduction on a good play provided he could show he was a bona fide worker.

Plans of extending the "cut rate" system have been made for the next season whereby working people may buy out the whole house for an evening. Parties or societies may make arrangements to occupy a certain wing of the theater if they wish. "Purity workers" will select certain plays and go in a body. Purity literature will be distributed.

MISS STORY DEAD

Leading Woman with Janauschek and Thomas W. Keene Buried at Gloucester, Mass.

Miss Anna Warren Story passed away at her home in Gloucester, Mass., the funeral being held on Monday, June 16.

In her earlier years Miss Story won distinction on the dramatic stage as leading woman for Thomas W. Keene, playing second to Janauschek in her company, and second to Marie Wainwright in Lawrence Barrett's company. For many years Miss Story was a valued instructor in the Graham School and the Cutler School, and also was a member of the faculty of the American Academy of Dramatic Arts, being for many years the president of the Society of the Alumni. She served for several years as chairman of the Executive Committee of the Woman's Press Club and much of the club's prosperity to-day is due to her activity while in office. She was one of the charter members and for some time treasurer of the New York Teachers of Oratory, and one of its most faithful members.

Owing to failing health she had in the past three years given up her public reading and her teaching, and had removed to Gloucester, Mass., where members of her family reside. Her academy classmate, Miss M. Helena Zachos, represented the society at the service and conveyed its loving tribute of flowers.

MISS RING IN FIRST ACT

Anne Caldwell to Give Blanche a Show in "When Claudia Smiles"

Anne Caldwell, author of The Lady of the Slipper, the Montgomery and Stone-Elsie Janis vehicle, has signed a contract with Frederic McKay to expand and elaborate When Claudia Smiles, the comedy, with music, in which Miss Blanche Ring recently completed a run of over fifty performances at the Illinois Theater, Chicago. Miss Ring will open her tour in the new version of the piece early in September, appearing soon afterward in New York city. As hitherto played Claudia was not in the first act. Miss Caldwell is incidentally writing an entirely new first act to include the stellar character.

FUED CLOSES THEATER

A feud between two locals of the Hebrew Vaudeville Actors' Union resulted yesterday in the temporary closing of the Hebrew Theater at 110th Street and Fifth Avenue, June 15.

Abraham Cogut, the manager, found that when he employed members of Local No. 1, No. 5 made trouble, and when he employed the members of No. 5, No. 1 made trouble. He decided some weeks ago to stick to No. 1.

On Saturday night, he said, delegates of No. 5 wanted the stage hands and the musicians to strike and there was a riot. They were to try again yesterday and he decided to close the theater, and reopen it with pictures.

A. O. O. F. ELECTIONS

At the annual election of the Edwin Forrest Lodge, No. 2, Actors' Order of Friendship, recently, the following officers were elected for the ensuing years: President, C. Jay Williams; vice-president, Charles H Clarke; treasurer, William Harris; secretary, William H. Young; board of trustees: Charles Dickson, chairman, Robert Gaillard, Frank A. Lyon, Bigelow Cooper, Herbert Corthell.

"PRINCESS" JOSEPHINE HURT

"Princess" Josephine of Thurn and Taxis, who declares herself to be the wife of one of the innumerable princes of that title, was thrown from her horse near Brockley Hill, London, some days ago.

The princess was Josephine Mowatt, an American, once a chorus girl. It is reported that her spine is injured. She is suing her husband for a divorce, although he has remarried.

BLOW TO PHOTOGRAPHERS

In Suit of White vs. Apeda Appellate Division Reverses Decision of Lower Court

A decision concurred in unanimously by Justices Ingraham, Clarke, Scott, Dowling and Hotchkiss of the Appellate Division of the Supreme Court of New York, in the case of the recent restrainder case of the White Studio against the Apeda Studio, completely upsets the general opinion concerning copying of photographs.

The reversal of the order of the lower court, comes as a stunning blow to photographers generally, and the judgment handed down is interesting and of paramount importance to members of the theatrical profession, as well as to photographers. The order appealed from in part provides: "That the defendants and each of them, their agents, servants and employees, be and they hereby are enjoined and restrained during the pendency of this action from reproducing photographs posed, taken and made by the plaintiff and on which reproductions appear the plaintiff's trade name, unless the said defendants shall indicate on such photographic reproductions in some suitable words, that the said is a photographic reproduction of a photograph originally made, taken and posed by this plaintiff; and it is further ordered, that the defendants and each of them, their agents, servants and employees be, and they hereby are, enjoined and restrained during the pendency of this action, from making, selling, vending or otherwise disposing of reproductions of photographs originally taken, made and posed by the plaintiff and upon which reproductions appear the plaintiff's trade name 'White,' unless the defendants shall indicate upon the said photographic reproduction in some suitable words that the same are reproductions made by the defendants of photographs originally taken, made and posed by the plaintiff herein. * * * A photograph, if it be also an artistic production, the result of original intellectual conception on the part of the author, may be copyrighted with the same effect as if it were a book; but without this protection of the Federal statutes, neither the book nor the photograph can continue to be the author's exclusive property after it has been printed and offered to the public for sale. * * * No doubt a photograph might be adopted as a trademark to distinguish a manufactured article; but how a photograph, if it be also a work of art, and therefore capable of copyright, can be the subject of unfair competition I am unable to understand. The only possible way to compete with such a photograph is to reproduce it, and any one may do this lawfully after it has been published, unless the protection of the Federal statutes concerning copyright has previously been obtained. * * * To copy is, therefore, not to compete unfairly in a legal sense, but to compete with the full sanction of the law.

"The attempt here made to prevent copying without complying with the provisions of the copyright law must fail. As the plaintiff has refused the offer of the defendants to eliminate its name from the reproductions, it has no substantial claim to any equitable relief.

"The order appealed from should therefore be reversed with $10 costs and disbursements and the motion for an injunction denied with $10 costs to the appellants."

"J CAESAR" BY STUDENTS

Two Hundred and Thirty-six Characters and "Incident" at Collegeville, Minn.

The Rev. Prof. David Yuenger, O.S.B., of St. John's University, Collegeville, Minn., and also correspondent of THE MIRROR, sends the following interesting item: Julius Caesar 11; sumptuous production pleased large college audience from all parts of State. Declared by critics the most elaborate Julius Caesar production put on by a college organization. Presented in commemoration of the sixteenth centenary of the publication of the Edict of Milan. Two hundred and thirty-six characters represented. In the recent production of Julius Caesar by the University Dramatic Association of Collegeville, Minn., a peculiar coincidence took place. The Abbey Chapel towers have eight huge dials which point the passing of the hours. Each quarter hour is automatically marked by the striking of bells—the first by one, the second by two, the third by three, the fourth by four and striking of the hour. The action of the play had progressed to the scene in Brutus's orchard where the clock is supposed to strike three times off scene, whereupon Cassius says, "The clock hath stricken three." At the lucky moment the tower clock realistically struck the third quarter, obligingly relieving the stage hands of the duty of getting in the deception. William McGuire as Brutus and Frank Fleissner as Cassius quick-wittedly took advantage of the coincidence.

CHICAGO NEWS NOTES

Harvey D. Orr was in Chicago last week and reports that his stock companies in Moline and Kankakee, Ill., are doing very well.

Robert E. O'Conor, formerly of The Traveling Salesman, with Frank North the past season, produced a new vaudeville act, The Stick-Up Man, at the Ashland, recently. Ogden Wight, Arthur Verner, and Lola Davis form his company.

Louise Willis was recently in Chicago, running in from nearby cities, where she appeared with Halton Powell's tabloid. She has thousands of Chicago friends who always welcome her visits. Her work with her present show has been highly praised everywhere.

Harry Hollingsworth left Chicago Sunday for California to eat awhile with his father and mother.

Lew Streeter is in town, passing through to the fishing country.

Frank Winninger sails June 22 for Germany, taking his father abroad with him. He will be gone three months. He had the most successful season of his career, cleaning up $12,000, if rumor is good at figures.

Lottie Emmons left last week for a vacation at her home in Grand Rapids.

Halton Powell will produce tabloids on an extensive scale next season. Among the shows announced are The Arrival of Kitty, Henpecked Henry, The Runaways, Hello Bill, Mary's Lamb, and Coming Through the Rye.

GOSSIP

Marie Taylor left last week for her Adirondack home, near Lake Placid, N. Y. She will return late in August.

Grace Griswold, who has been appearing in A Poor Little Rich Girl at the Harris Theater, leaves this week for Chicago, where she is to appear in How Much is a Million? a new American comedy which is to be presented at the Fine Arts Theater in that city late this month. Lionel Barrymore is directing the rehearsals, and R. C. Hopkins, who wrote the play, will portray a leading role.

Edward Fielding, who is now appearing with Madame Nazimova in Bella Donna, is to be married at the close of his present engagement, and after a brief honeymoon will return to New York to join Madame Nazimova for his fourth consecutive season.

Ian Maclaren, the Shakespearean actor, has been especially engaged by F. Ziegfeld, Jr., to play the role of an Indian chief, Hawkeye, in The Follies of 1913. The character is the most dramatic figure in the Summer revue.

Louise Randolph, the leading woman with the Broadway Players in Springfield, Mass., has accepted for production a dramatic play in three acts by a famous Spanish dramatist. It may be tried out in Springfield before it is placed in rehearsal for regular production in the Fall.

Maxfield Morée is spending a two months' vacation at his Summer home in Candor, N. Y., where he will leave in August to begin rehearsing for the coming season with Arthur Hammerstein's production of The Firefly, in which Mr. Morée is to play the leading comedy role.

Dickie Delaro, who has been seriously ill at the Washington Heights Hospital, has recovered and left that institution. She speaks in highest terms of her treatment and attention by the hospital staff. Miss Delaro leaves this month for the Thousand Islands to recuperate during the Summer months.

Frank Walsh has signed with Charles Frohman for the season of 1913-1914.

Theodore Roberts, at present playing a long engagement at Ludlow Street Jail, has signed with William A. Brady for next season. Mr. Roberts is to create the part of a Western sheriff in a new comedy, which will be one of the first productions made by Mr. Brady in New York next season.

W. A. (Frits) Oriamond will be seen again next season as Professor A. Nichols in The Newlyweds and Their Baby, under the management of the Leffler-Bratton Company.

Edna Marshall, who made an artistic hit in the role of Ethel Toscani in The Price, will spend her Summer at Crystal Lake, Mich., enjoying good fishing, boating and a much needed rest. Her plans for next season are not fully decided, but she hopes for another season in The Price.

Perry J. Kelly and his wife, Eda von Luke, left New York June 8 to spend the Summer at Lake Karonis, in Minnesota. Mr. and Mrs. Kelly expect to return about July 10.

Jack Winthrop, late of the Gene Luneska Spring Maid company, has left for Siasconset, Mass., where he will spend the Summer at his mother's cottage, in the actors' colony there.

Franklin Ritchie has just returned from Bridgeport, Conn., where he has been playing the leading part in Robert Sperry's play, Man's Inhumanity. This play is Mr. Sperry's sixteenth in sixteen years. "Sperry's annual" is one of Bridgeport's annual events.

Harry Clay Blaney, general manager of the Blaney-Spooner Amusement Company, announces the following plays which will take the road next season, playing the week stands only: One Day, My Old Fashioned Girl, and Sold for Money. A well-known female star will appear in My Old Fashioned Girl, while Sold for Money, which received a tryout at the Cecil Spooner Theater a few weeks ago, made such a good showing that Mr. Blaney is convinced that it is worthy of a road production. This will be the second season for One Day.

Robert S. Pitkin's little pug dog, Tiny, known to many members of the profession, died in San Francisco. She was thirteen years old.

For reasons which will make Cherokee County Old Settlers' Reunion, at Columbus, Kansas, a greater success, the dates have been changed to August 5, 6 and 7, instead of Aug. 12, 13 and 14.

HERBERT LIGHT,
Comedian Summer Stock Company,
Hamilton, Can.

Herbert Light is a young actor who is rapidly coming to the front. He has been with the Summers Stock of Hamilton, Can., of which George H. Summers and Harry D. Marrs are joint owners, for five years. Until this season he was juvenile man; now he is light comedian and general utility man. The company plays Summers at the Mountain Theater, Hamilton, and tours the United States and Canada in the Winters.

Mr. Light is a clever and versatile actor, with fine stage appearance, good voice, clear enunciation, magnetism to hold an audience, natural, easy manner, and is also a good baritone singer. He is popular with audiences wherever the company plays. He began stage work as a young lad in London, Eng. His first appearance in America was in The Bonnie Brier Bush.

Francine Larrimore opened on Monday last, as leading woman with Edmund Breese, in The Master Mind, and Frank Allworth has replaced Morgan Coman and Arthur S. Hull has Elliott Dexter's role.

Douglas J. Wood is under contract for a new William A. Brady production.

Grace La Rue, the star of The Honeymoon Express, at the Winter Garden, has just purchased a new and original one-act musical play entitled The Actress, by Theodore Stempfel, Jr., music by Herbert P. Stothart. It is intended for production either in New York or as a curtain raiser in London.

Joseph Redman has been re-engaged by the Messrs. Shubert for an important character role in the new Hippodrome spectacle opening August 30.

Joseph J. McCoy, who closed with the final production of the King-Lynch Players in Manchester, N. H., left June 3 for Rochester, N. Y., where he will rest for a few weeks. Mr. McCoy will open the last week of June with Vaughan Glaser at Rochester, N. Y., for the Summer engagement.

Rose King, co-star with Mr. Lynch, of the King-Lynch Players, bid good-by to her Manchester friends June 6. Miss King has gone to Worcester, Mass., where she will remain several days visiting friends. Miss King's plans regarding her reappearance in Manchester next year are not yet definitely settled. After a short stay in Worcester Miss King will go to New York, where she has several theatrical conferences planned. Then she will go to her home in the West for an extended rest.

H. Grattan Donnelly, author of Darkest Russia, is engaged in writing another play.

Mr. and Mrs. Frederick Loomis have resigned from the Lyceum Theater Stock company at Bayonne, N. J., and will spend the Summer at Lake Hopatcong, N. J.

May Robson, after 105 consecutive weeks touring to the Coast and back, closed her season and has sailed for Europe. Next season Miss Robson will star in The Glory of Clementina, under L. S. Sire's management.

Mrs. Mamie E. Wilber-Corry, known on the stage as Mabel Wilber, is in Rochester, the guest of her parents, Mr. and Mrs. George A. Wilber, after a successful tour as leading woman in Henry W. Savage's Merry Widow company in the West. Her husband, Madison Corry, is manager in chief of Savage's numerous companies.

Mazie King will shortly appear in vaudeville, supported by a corps de ballet, chosen from the principal dancers of the Metropolitan Opera House. A spectacular fire and storm scene will be the feature of a production around which the pantomime story is presented in two scenes.

A seven-pound baby girl, Gertrude George Benner, was born to Mr. and Mrs. Joseph H. Benner (Gladys George Benner) on May 31, at the Michael Reese Hospital, Chicago, Ill.

"DEBORAH" AS CENSORED

Princess Theater, Toronto, Packed to Roof to See Much-Discussed Drama

Under the order of the Toronto Court overruling the police court which fined all the players who appeared with Carlotta Nillson in Deborah at its original production in the Canadian city, and permitted a censored version to be produced, the play was put on June 9 at the Princess Theater. The Toronto *News* describes the event as follows:

"The Princess Theater was packed to the roof last night when Deborah was played. The upper gallery presented a sea of faces in marked contrast to the deserted appearance it had when Deborah first made her bow before a Toronto audience. The majority of the audience had come to listen to the lesson that the play sets out to teach, the major portion was there for the purpose of finding what there was in the play to bring forth the severe strictures that it had received from the pulpit and the bench.

"As presented last night, the play was the censored version in which Mr. Howland's lines could be dimly discerned in spite of the rigid censoring to which they had been subjected to make them possible of presentation before a Toronto audience. It is safe to say that many in the audience were more bored than instructed by the performance; if Bernard Shaw's best had been rendered sufficiently meaningless for local presentation, it is possible that half the audience would be asleep.

"The much-discussed second act, when Deborah's cousin has a splendidly written love scene with her fiance, was remorselessly cut. Miss Nillson was robbed of her big opportunity, the soliloquy before the return of the man, when she speaks the lines that give the keynote of the whole play. These have been taken out by the censor and considerable of the action of the play is left to the imagination of the audience.

"The play had a sympathetic reception and at the end, Mr. Howland was brought before the curtain in response to the appeal of the audience.

"The author made very little reference, however, to the recent events, contenting himself with simply thanking the audience for the reception they had accorded the play and expressing his feeling that this reception, together with the vindication of the play by the judge, was a justification for the writing of Deborah.

"In spite of her maimed part, Miss Nillson made a great impression with her splendid impersonation of the woman who has had all her natural instincts, all her proper aspirations and hopes crushed out of her in the narrow surroundings of a New England home. Miss Day and Miss Sinclair repeated the performance of the two spinsters which captivated their audiences during the early days of the play here, and scored a popular triumph, a result that was splendidly deserved. Mr. Gilmore, as the doctor, whether as the result of his experiences of the past few days, or whether because of the fierce illumination that has been shed on his part in public, has considerably improved his impersonation of the doctor, and shared in the honors of the curtain call at the close of the play.

"Mr. Howland has been fortunate in securing a splendid caste for his play and the acting of the entire company maintained the high level that was set by the sterling work of Miss Nillson and Mr. Gilmore. The play is not built for a popular success, and, as recent actions have shown, is not built for popular appreciation."

WILLIAM EVANS SAGE DIES

Dramatic and Literary Editor of Cleveland "Leader"—Recognized as Authority in His Work

William E. Sage, who for twelve years was the dramatic and literary editor of the Cleveland *Leader*, died May 10, at his home, 2082 East Ninetieth Street, Cleveland, O., after a year of failing health, the result of organic heart disease.

William Evans Sage was the eldest son of Jacob C. and Catherine Evans Sage. He was born July 6, 1859, in Cleveland, where his entire life was spent. At fifteen he graduated from the Central High School and at eighteen entered service in the Internal revenue office, where he steadily advanced until, under Mr. Cleveland's first term, he offered his resignation, not expecting, as a Republican, to continue holding office under a Democrat; but Collector John H. Farley retained him despite the clamor of protesting office seekers in his own party. When he finally left the Government service he gave himself up to the more congenial occupation of journalism. He became one of the publishers and editors of the *Cleveleader*, but the venture was not a business success, though it bore evidence of the talents and charm of Mr. Sage's writing. It was during this period that Mr. Sage made his one venture into the field of dramatic authorship, collaborating with William R. Rose in the libretto of Captain Cupid, a comic opera.

He finally settled down, in 1901, as dramatic and literary critic of the Cleveland *Leader*. Here he displayed extraordinary versatility, unfailing charm of style, an astonishing range and depth of knowledge of two great art realms—the drama and letters. In respect to the theater, especially, many years of keen interest, wide reading and intimate friendship with actors, playwrights, managers and other stage folk, had given him an equipment which, added to rare power and beauty of expression, lifted him to a position attained by very few dramatic critics in America.

In June, 1891, he married Gertrude Crane, of Newton Highlands, a suburb of Boston, but his wedded happiness was cut short by her death the following February. After that bereavement he made his home with his mother's sisters, Nora Evans and Martha Evans.

His only brother, the Rev. John C. Sage of Keokuk, Ia., was with him in his last days.

TUNIS DEAN'S NEW JOB

Manager Tunis F. Dean returned to his desk at the Baltimore Academy of Music last week, after three weeks' vacation, and announced the sixth and closing week of the Quo Vadis pictures and the last week of the season at the Academy. Next week the house will be tucked away in its usual Summer coverings. Messrs. Nixon and Zimmermann are highly elated over the great success the Academy has enjoyed the past two seasons under Manager Dean's regime, which have been the most brilliant in every respect in the history of the big playhouse.

In a conference with the Nixon-Nirdlinger vaudeville interests last week, the Academy manager was notified of his appointment as manager of the new Nixon Theater, now in course of construction on the boardwalk, near North Carolina Avenue, at Atlantic City, a theater that will cost, when completed, over $200,000. This house, which will open June 23, will be operated in conjunction with the Metropolitan Opera House in Philadelphia, recently acquired by the Loew-Nirdlinger circuit of vaudeville theaters, except that the new Nixon will occasionally present during the Summer months premiere productions of plays and musical comedies that will be given in New York later for extended runs. In the Fall Mr. Dean will again take up his duties as manager of the Academy, with Mr. Henkel as his assistant, John D. Little as treasurer, and Harry Weaver as assistant treasurer.

THE HULL HOUSE PLAYERS

The Hull House Players, of Chicago, will give a performance at the Thirty-ninth Street Theater, this city, July 25. They will leave New York on June 26, embarking on the steamship *Celtic*, and will visit England, Ireland, Paris and Holland, according to present plans.

There will be fourteen members of the party of players. On July 13 they will be guests of the Countess of Warwick and on July 15 Lord Percy Alden, M.P., will entertain them. One week will be spent in Ireland.

HURT IN HEROIC RESCUE

J. R. Lorraine is carrying his arm in a sling as the result of an attempt to rescue a servant girl in the house of his sister, at Bridgeton, N. J., where he is spending his vacation after his season in Mrs. Wiggs of the Cabbage Patch. The house was afire and Lorraine had to take a header out of a third-story window, severing leaders and tendons in his right arm as the result of the fall. He is now convalescing satisfactorily.

HARPIST APTHOMAS DEAD AT EIGHTY

Four weeks after the death of John Thomas, the Welsh harpist, published at the time in THE MIRROR, his brother, Apthomas, also died, at the age of eighty, in this country.

The latter was the greater of the two brothers, but of a roving, nondescript disposition, who laughed at John's greatly prized honor as "Harpist to Queen Victoria."

FIVE MOROSCO PLAYS COMING

Oliver Morosco will lead producing managers if he shall carry out his programme, as announced, next Fall.

The plays now headed this way for New York presentations are The Tik Tok Man of Oz, The Escape, The Money Moon, The Fog, and The Elixir of Youth.

The Tik Tok Man is now running at Chicago in the Grand Opera House, and The Money Moon and The Escape were playing out West during the Spring.

MISS FRIES AND MR. REEL MARRIED

Ethel Mae, daughter of Mr. and Mrs. Frank Fries, of Moline, Ill., was married June 11 to Harry Reel, formerly of Lyndon, Ill. The marriage was a social event.

Mr. Reel is manager of the Moline Theater and both he and his bride have a large circle of friends in Moline.

DARLING SURPRISED

"Send-Off" by Friends Prior to First Trip Abroad—Reaches Ship Oblivious

Edward Darling sailed on June 9 on the *Kronprinsessin Cecilie* for Europe. On the preceding evening his friends gave him a farewell "blowout" which made the transition from his native shores to shipboard an event of oblivion to Mr. Darling, who, when he found himself rocking on the restless billows next morning, must have wondered when and how he got there.

The affair was a surprise to celebrant and was pulled off at Reisenweber's.

I. Robert Samuels was the master of ceremony and acted as toastmaster as well. The tables were set around the dancing floor in the big ball room. Great bowls of roses splashed the tables with color, and later in the evening the guests did the splashing. Among those who contributed to the gaiety of the occasion were Gertrude Vanderbilt, Mlle. Dazie, Gladys Alexandria, Mr. and Mrs. Max Hart, Mr. and Mrs. Frank Boehm, Phil F. Nash, Mr. and Mrs. Jack Wilson, Harvey Watkins, Elmer Rogers, A. L. Robertson, Harry Mundorf, Alf. Wilton, Harry Weber, Aaron Kessler, Rosalie Muckenfuss, Frank Carter, Isabel D'Armond, Wellington Cross, Cornelius Fellowes, Edgar Allan Woolf, Harry Semon, Eddie Keller, Herbert Warren, Walter Kingsley, Ray Hodgson, Joe Pincus, John Pollock, E. M. Robinson, George Darling, Alfred Darling, John Morse, Carlton Hoagland, Lee Muckenfuss and Frank Vincent.

Telegrams of good wishes were received from Ethel Barrymore, Max Anderson, Michael Shea, E. F. Albee, Martin Beck, A. Paul Keith and many others. This is Mr. Darling's first trans-Atlantic endeavor.

SIR FORBES-ROBERTSON

Farewell to English Stage—Will Return to Play in New York in October

LONDON, June 7.—When Johnston Forbes-Robertson made his final exit from the boards of the English theaters he simultaneously stepped into the English peerage, and henceforth will be known as Sir Forbes-Robertson. The well-merited honor of this sterling gentleman and ornament of the stage has caused intense enthusiasm. Sir Forbes-Robertson is one of the best beloved and most highly respected men in England. Hamlet was the role which the retiring actor chose for his farewell to England. His performance of the part was with the spirit and fire of a man of thirty, and when the curtain was lowered on the last act the enthusiasm and cheering were boundless. The flower offering was so great that Forbes-Robertson and his wife, who gave a splendid performance of Ophelia, were almost hidden from view. More than 3,700 persons were in the audience—although the prices were doubled—and almost as many more were turned away. The receipts were more than $7,500. Sir F. and Lady Forbes will sail about the middle of September for America, opening in New York the first week in October.

TABLOID TATTLE

Gus Sun will play tabloids in ten of his towns next season.

Merrill, Wis., will get The Girl from Luxembourg June 23-25.

Along Broadway is playing the Jake Wells houses with success.

The Girl from Luxembourg is booked solid up to Sept. 15, says Ned Alvord.

Norman Friedenwald's The Girl from Dublin is to play the U. B. O. time south, opening June 30.

Hattie Kirchner joined Along Broadway again this week at the Empire Theater at Richmond, Va.

The Empress Theater at Joplin, Mo., closes this week after an unsuccessful season of tabloid—nothing seems to prosper in that theater.

The Hippodrome at Omaha, Neb., closes till Labor Day and opens next season with a brand new policy—a "surprise policy," is the claim being made.

Escanaba, Mich., plays its first tabloid June 19-22, when The Girl from Luxembourg stops there. This piece played to $400 more business at the Colonial at Dayton, O., than any other tabloid has been able to register.

The Girl from Liberty Lane, another Lew Cantor show, opens at the Princess in Nashville, Tenn., July 14, for the Southern tour of U. B. O. time.

Menlo E. Moore is making elaborate preparations for his tabloids for next season and will have two of the best equipped companies that will go out.

Minnie Palmer, only lady producer of tabloids, has met with such splendid success that she has a number of new shows under way for next season.

OLE BULL'S ESTATE INCREASES

The estate of Mrs. Ole Bull Vaughan, daughter of Ole Bull, the violinist, who died on July 10, 1911, in West Lebanon, Me., was valued by the State Appraiser of Tax Transfer at $400,000 on May 13.

When Mrs. Vaughan's mother died the residue of the estate left to her, Mrs. Sylvia Bull Vaughan, amounted to $200,000. There is a claim of $50,000 against the estate for legal expenses growing out of the contest of the will.

INQUIRES ABOUT HIS WIFE

Thomas C. Fletcher, of 946 La Salle Street, Chicago, a former property boy at Forepaugh's, Philadelphia, is anxious to hear from his wife, a singer in The Burgomaster, from whom he has been separated the past seven years. He writes THE MIRROR that all obstacles have been removed and he is able to take care of his wife.

FIELD STARTS BENEFIT

One-Time World's Champion Leaper Now Nearly Sightless and in Distress

Years agone, those of us whose locks are turned gray and some who haven't any left to turn gray, who were wont to get busy garnering the pennies and nickels that were needed to make up the price of admission when the old Thayer and Noyes Circus came around, will recall the extraordinary achievements of George M. Kelly, the champion leaper of the world. Al. G. Field, a boy then, was a concert feature, following the big show.

Somehow Kelly was lost sight of. A gentleman in Binghamton, N. Y., who read Mr. Field's book, "Watch Yourself Go By," in which George M. Kelly is mentioned among many others, read the book and recognized, in the character of an old man who peddled cigars, the once noted athlete, wrote to Mr. Field, calling his attention to his one-time fellow professional.

It seems that Mr. Kelly had engaged in business in Binghamton after leaving the circus. At first successful, his sight began failing him and he met with reverses. Concealing his identity, oversensitive as to his condition, only the book brought him to the notice of his former fellow-workers.

Al. G. Field has inaugurated a movement to give a big benefit performance to aid the old gladiator. W. H. Donaldson, owner of the *Billboard*, has become interested, also James Robinson, of Louisville, Robert Stickney, of Cincinnati, and G. W. Robinson, of Jersey City.

It is hoped that sufficient will be realised to enable the old circus favorite to live comfortably the rest of his days.

PARADISE PARK DESTROYED

Fort George Amusement Park Wiped Out—Estimated Loss, $100,000

Paradise Park, Fort George, on upper Manhattan Island, has been swept by fire and wiped out. Every concession was destroyed and the German Home for the Aged was in danger of destruction on May 9. The estimated loss is placed at $100,000.

There is no likelihood that the amusement places will be rebuilt, as there has been a strong sentiment against the place by the inhabitants of that part of New York city. The fire is supposed to have been caused by a lighted cigar or cigarette stump.

PLAYWRIGHT MARRIES ACTRESS

On Saturday last Miss Norma Mitchell, actress, became the bride of Hayden Talbot, reporter and playwright, of New York, in the garden of Nat C. Goodwin's house, at Ocean Park, Los Angeles, with Mrs. Goodwin as the bride's attendant and Mr Goodwin attending Mr. Talbot.

According to reports, they met during the production of Mr. Talbot's play of newspaper life, The Truth Wagon, which had a brief engagement at Daly's Theater, New York. Miss Mitchell had an important role in the play. Acting as bridesmaids were Grace and Joan, daughters of Mr. and Mrs. Herbert Standing. The ring was carried in the heart of a rose by Mary Elizabeth Scher.

"THE SPRING MAID" NEXT SEASON

On account of the popularity of The Spring Maid, Messrs. Werba and Luescher have concluded to send out another company next season, under the direction of Arthur E. Miller. The company will be made up of the most successful players who have been seen in the piece during the past three seasons and the production will be done in the same magnificent style as heretofore. The tour will begin about Sept. 15, including Eastern, Southern and Western territory.

EUGENE BRIEUX COMING

Richard Bennett has been assured that Eugene Brieux, author of Damaged Goods, will visit the United States next year for a lecture tour, and will be present in Buffalo during the convention of the International Congress on School Hygiene, when Damaged Goods will play its first regular engagement outside of New York. Mr. Bennett is also to lecture on this play during the coming season, his first engagement being before the congregation of the Plymouth Church in Brooklyn as the guest of Dr. Newell Dwight Hillis.

MINNIE DUPREE OPERATED ON

Minnie Dupree was removed to Boston last week, where a serious operation was performed last Thursday with satisfactory results. She is to return to New York this week, and will recuperate at her home at Bellport, L. I., returning to her vaudeville engagement early in August. She will present The Man in Front, by Alfred Sutro, at the Palace Theater in New York.

CANADIANS ASK FOR CENSOR

Fifty-six priests, attached to the various parishes of Montreal, reinforced by nearly one hundred laymen, signed a petition asking the Board of Control to appoint a theatrical censor.

UP TO DATE NEWS OF THE STOCK COMPANIES

NEW YORK STOCK

The Manhattan Opera House Stock gave an excellent performance of Forty-five Minutes from Broadway last week. The piece was well directed and as Kid Burns, Joseph Byron Totten gave a sincere portrayal. This is a difficult role to play, for the reason that it requires ability to use the slangy dialect without appearing to be a tough, but Mr. Totten was able to draw the distinction and he read his lines intelligently, being at his best in the serious moments. Ethel Grey Terry was delightfully demure as Mary. She sang her well-known songs carefully in an agreeable, if small, voice, and won her audiences. Carl Gerard was distinctive. Mr. Totten and Miss Terry get all they can out of their roles without attempt to overact, which seems to be the trouble with some of the lesser members of the cast. This week, The Easiest Way.

As presented at the Academy of Music last week, The Woman was given one of the best stock performances conceivable. As Wanda Kelly, Priscilla Knowles played with admirable facility and rose to the bigger scenes with an emotional power quite out of proportion to her delicate physique. Had the part been written for her she couldn't have done it better. Marie Curtis played the Woman with force and intelligence. Theodore Friebus was good, as usual, and Joseph Creghan was at his best, which also applies to Tom Creghan. This week, East Lynne.

At the Harlem Opera House last week The Boss was presented. This week, The Concert.

The new stock at the Prospect put on The Commuters last week. The work of Emma Campbell is greatly appreciated by the patrons of the Bronx. Miss Campbell is an artist with rare dramatic ability. In her support are Richard Gordon, Bertha Mae Mann, Louise Huff, Linda Earle, George Clark, Bernard Craney, and Arthur Morris.

Elmer Thompson and Claudia Lucas are giving praiseworthy performances at the Olympic.

FROHMAN PLAYS FOR STOCK

Plays of only a season's vintage are included in the number which Charles Frohman has just released for stock presentation through Sanger and Jordan, who are the exclusive agents for these plays. All of Mr. Frohman's celebrated playwrights are represented, which include Arthur Wing Pinero, Henri Bernstein, Sir A. Conan Doyle, C. Haddon Chambers, W. Somerset Maugham, Alfred Sutro, etc. Empire and Lyceum Theater successes abound, enumerated among which are John Drew's The Perplexed Husband and Smith, Billie Burke's The Mind the Paint Girl, The Runaway and Susanne, Mrs. Fiske's Lady Patricia, John Mason's The Attack. It is an unusual list of magnificent opportunities, one that every high-grade stock company cannot fail to take advantage of and offer to their patrons productions that are new and up-to-date.

ELITCH'S GARDEN OPENS

The Concert was the opening attraction of Elitch's Garden, Denver's famous Summer resort, June 8. The event was celebrated in a conspicuous manner and the enthusiasm stirred up by the new company augurs the most successful season in the history of the Garden. Lewis S. Stone played Gabor and Chrystal Herne the wife. Ben Jonson was cast for Dr. Dallas and Charles Dow Clark for Patrick McGinnis. Other members are Dorothy Dalton, Eva Vincent, Adele Bradford, Agnes Hollister, Pearl Powell, Dolores Worrell, Alice Tyler, and Nancy Cattell. Jean Selby is also a member.

BLANCHE YERKA RETURNS

Blanche Yurka, who followed Laura Nelson Hall in Everywoman and has been with Belasco and Frohman, closed her season at the Majestic Buffalo, on Saturday last. The season started with The College Widow and The Squaw Man. Thelma and Human Hearts followed. Lois Fisher, the ingenue, also retired. The new leading woman, Grace Huff, opened in The Fatal Wedding.

ADELAIDE KEIM HONORED

Adelaide Keim's ovation on Monday last in Portland, Me., will be remembered by this brilliant leading woman for many years. Before a representative audience which taxed the capacity of the Jefferson Theater she was presented with a solid silver tea set by the patrons. The address was made by Mayor Curtis, and after being deluged with over a hundred bouquets Miss Keim made a speech. The bill was The Woman, with Miss Keim as Wanda Kelly. The roster includes Franklyn Munnell, Louis Albion, Arthur McCarty, Belle D'Arcy, Allan Murnane, and William Yerance.

A. E. ANSON IN HARTFORD

This week A. E. Anson is appearing with the Hunter-Bradford Players in Hartford as The Piper and Olive Oliver as Veronica. The supporting cast includes Ivy Troutman, Isabelle McGregor, Patricia Collinge, John Findlay, Mark Smith, Charles Trowbridge, William Roselle, Moya Mannering, Vera Rial, Argyll Campbell, and Louise Moore.

Hornick Studio, Johnstown, Pa.

LILLIAN RHODES.

Youngstown, Ohio, has had many leading women, but none have proved more popular than Lillian Rhodes, an ambitious and versatile actress, who starred in The White Sister, on tour, and has headed stocks in Philadelphia, Baltimore, Washington, and Chicago, besides appearing with Mary Shaw and S. Miller Kent as leading woman.

Miss Rhodes declares stock is the only school for acting; the only way to learn one's limitations; the only method of cultivating a ready assimilation of characteristics outside the range of one's own personality—in fact, the only way to succeed on the stage.

Miss Rhodes is a believer in and advocate of stock. She says it is the refuge of the tired theatergoer; the pleasure resort of the man whose sensibilities have been blunted by the excessive tolerance of the personal note in drama. In stock "the play's the thing." If not, why is it changed each succeeding week, so that both the performer and the patron may have another chance? From Shakespeare to farce, all good plays are respected by stock actors, and are played with the purpose of getting the best out of them that the talent of the several players is capable of. The personal element is lost, and the actor with a new part each week is compelled to yield the best that is in him. The stock system thus becomes an education. It is the only university from which a graduate may be assured of success. The stock actor is not a type actor. Types are not entirely physical with the stock actor, in contradistinction to the one-man-one-part mummer habitual to type plays. If an actor cannot create the illusion of a type, whether he happens to be the exact physical prototype or the direct opposite, you may put him down as an actor without stock experience.

LOWELL WANTS THE DRAMA PLAYERS

The Drama Players, under Kendal Weston's direction, open their second season at the Playhouse, Lowell, early in September. Artistically last season was a big success.

There was much opposition and many unlooked-for circumstances that were in the way of making the Playhouse a big money winner, but Lowell's best citizens have come forward and subscribed so liberally for seats the coming year that Mr. Weston is encouraged to take back to Lowell the same company (if possible) for another engagement.

There were forty lists started in Lowell, up to date, and but fourteen have been sent in. Yet the fourteen alone guarantee over 1,000 regular subscribers. Lowell is one of the largest cities in New England, and should support a company which is regarded by many stock managers as the best they have seen. Many have compared it to the Boston Museum company of a score of years ago.

THE DRAMA PLAYERS

J. Anthony Smythe, John Charles, Isaac Dillon, Hallet Bosworth, Thomas Carroll, Orrin Shear, James Wayne, John Foster, Irving Wolff, Bertha Mae Mann, Alfa Perry Byers, Laura Tintle, Helen Stearns, and Frances Woodbury are among the roster of The Drama Players that Kendal Weston hopes to have with him when he opens his second season at the Playhouse, Lowell, Mass., in September. Most of those above mentioned were with Mr. Weston during last season. Notable productions were made of The Lion and the Mouse, When Knighthood Was in Flower, The Easiest Way, Alias Jimmy Valentine, The Deep Purple, The Hypocrites, The Third Degree, The Climbers, Merely Mary Ann, Mrs. Dane's Defense, Sherlock Holmes, Facing the Music, The Thief, The Witching Hour, The Second Mrs. Tanqueray, The Minstrel of Clare, The Turning Point, Marriage of Kitty, etc., etc.

MISS DALLAS IN PHILADELPHIA

To signalize the celebration of the three hundredth week of the Orpheum Players, Will A. Page introduced Gertrude Dallas last week as leading woman. Miss Dallas was engaged as soon as she completed her season in When Claudia Smiles, and after a week's rest she opened with the popular Philadelphia company. The first night was the occasion for an enthusiastic reception and the newspaper notices the next morning had the same quality. The bill was The Third Degree.

CHARLES MILLER IN STAMFORD, CONN.

Charles Miller and the New York Associate Players opened in Stamford, Conn., May 26-31, with Elevating a Husband. It goes without saying that he was warmly welcomed, for Stamford has been without dramatic attraction for over a year. It also introduces another lady stock manager in the person of Leigh Miller. Stamford is fast becoming famous for turning out successful lady managers. The season bids fair to be a record breaker, as Mr. Miller is using only the latest successes and has gathered a capable and competent company together.

STOCK NOTES

The new Cecil Spooner Theater in the Bronx remains open throughout the Summer, while the company at the American Theater, Philadelphia, after a successful season of forty-five weeks, closed June 7 for a short vacation.

Raffles was produced, last week, in Detroit by Vaughan Glaser, at the Lyceum Theater.

Lester Lonergan will open a stock season in New Bedford, August 15.

E. A. Schiller reopened his Broadway Theater, Bayonne, N. J., with the Beverly De Doyn Stock company, augmented by the engagement of Clay Clement, Jr., Frank Beamish, Frank Foy, Wilfred Lytell and Jessie Mueller, Raymond Wilde and Perry Hopper.

Virginia Zollman left New York last week to join the Latimore-Leigh Stock company at Roanoke, Va., as second woman.

Earl Metcalfe has been offered the male parts in a protean act to open in July, under the management of Clayton Wilbraham, manager of Sothern and Marlowe. Doris Hardy has been signed by Mr. Wilbraham for the female roles, and will be featured in the act.

John Lorenz will open with the Princess Theater Stock company at Tacoma, Wash., the week of June 22, in a play with which he is particularly identified. The week of June 15, his wife, Wanda Howard, will open in Wildfire, Mr. Lorenz taking one week's rest before his initial appearance.

Roland G. Edwards, director of the Empire Stock company at Paterson, N. J., will produce for the first time on any stage a new play, by Lottie Blair Parker, within the next few weeks, when the company will be greatly increased to meet the demands of the cast.

Paul Doucet has joined the Lyric Theater Stock company at Bayonne, N. J.

Hope Loring has been specially engaged by Frank Mattison, stage director of the Olympic Theater Stock Company, New York, for the week of June 9.

Norman Hilyard and Nellie Hopper are with the Peruchi-Gypsene Stock company this season. After thirty-seven weeks at the Lyric Theater, New Orleans, the company moved to Tampa, Fla., for a Summer run. Mr. Hilyard is playing heavies and Miss Hopper characters. They are re-engaged for next season.

John Adair, Jr., is directing and playing light comedy with the E. J. Hall company at Lakemont Park Theater, Altoona, Pa., opening June 9.

With E. J. Hall company opening in Quincy Adams Sawyer, June 9, at Lakemont Park Theater, Altoona, Pa., are John Adair, Jr., William Wagner, Jean Chesredon, Gale Saterlee, Ralph Campbell, Richard Barrows, Edward Manlove, Emmett O'Connell, Harry Major, Jane Lowe, Cordo Davy, Helen Jackson, Richie Russell, Nona Marlow, and Dana Rowland.

Grace Huff and Jack Lorenz have been re-engaged for next season for leads at the American Theater, Philadelphia, Pa.

Beth Franklyn and Ralph Morgan are still big favorites at the Majestic, Grand Rapids.

Eva Lang closed her Spring season at the Willis Wood Theater, Kansas City, June 14, in The Girl of the Golden West.

Vaughan Glaser will take his large company to the Temple Theater, Rochester, N. Y., for an eight weeks' engagement, beginning with The Man from Home June 23.

Dorothy Shoemaker, who has been leading woman of the stock company at the Hartman, Columbus, O., left that organization June 14. A disagreement with the management over the assignment of parts is said to be the reason. Raymond House and Joseph Daily also left the company. Miss Shoemaker intends to spend the rest of the Summer at her home in Virginia.

At the Westchester, Mount Vernon, last week, The Boss was given in splendid style. Averell Harris scored heavily in the title-role and Ina Hammer was fine as Emily, the wife. Ira Hards acted for the first time in Mount Vernon, playing Archbishop Sullivan. This week The Girl in the Taxi is playing to crowded houses. Charles Laite received a warm welcome, after a year's absence, and Ina Hammer, Isabel O'Madigan, Thomas Swem, Robert Robson, and Averell Harris contribute largely to the big success.

Worcester had a busy week, with Bright Eyes at the Worcester and The Woman at the Plaza. Bright Eyes proved a very popular bill, with Carl Anthony in the Cecil Lean role and Henrietta Bagley singing Mrs. Casey.

For the first time in St. Louis, Snow White was presented at the Marguerite Clarke Theater last week, with Marguerite Clarke in her original role. Forrest Winant as the Prince made an attractive picture, while Ida Glenn as the Queen was well cast.

The Mary Servoss Stock, at Grand Rapids, closed on Saturday with All-of-a-Sudden Peggy, in which the popularity of Ralph Morgan and Beth Franklyn has been much enhanced. Fred Tiden, Robert Middlemass, Dorothy Mortimer, Anne Bontemps, Grace Arnold, Arthur Hoyt, and William Bame were in the company.

Springfield, Mass., has two very excellent stock companies. At the Broadway The Price, with George Soule Spencer, was last week's bill, with Phillip Quinn, Louise Randolph, Mathilde Deshon, Teresa Dale, Morris Burr, and Harmon MacGregor; while at Poli's Carl J. Brickert was seen as The Traveling Salesman, with Clare Weldon, G. Swayne Gordon, Adah Sherman, George MacQuarrie, Grace Campbell, and Forrest Seabury.

Albert Latscha received another opportunity in Over Night at the Hudson, Union Hill, last week. Dean Borup deserves mention for a good performance.

FROM CHICAGO

Revamp of Tik Tok Man of Oz, Not in the Play, But In Several People of the Cast. "To Save the Girl," Playlet by Paul Armstrong. Enter Fritzi Scheff.

CHICAGO, June 17 (*Special*).—Dorothy Brenner, formerly in vaudeville, appeared June 15 as Polychrome in the cast of Tik Tok Man of Oz. Next week, June 22, Harry Kelly and Adele Rowland will join the cast. Mr. Kelly will take the role of the Shaggy Man. Miss Rowland will replace Beatrice Michelena as Princess Ozma. Miss Michelena will return to San Francisco to resume her vocal studies with her father, Fernanda Michelena, a famous tenor of ten years ago.

To Save One Girl, latest playlet by Paul Armstrong, was given at the Palace this week. Catherine Calvert, James A. Marcus, and Harry Mestayer did the telling work. Edward Abeles was another headliner in He Tried to Be Nice, with Charlotte Lander in support. Others on the bill were Daisy Jerome, the Pamer Brothers, Richard and Kyle, Deeley and Wayne, and the Kinetophone.

The Gleason Stock company continues at the Crown Theater until the end of next week, and then will move to the Victoria, where it will present The Master of the House for a week. It then will go to the Imperial for a week.

Hadand and Dockrill, formerly at the New York Hippodrome, are popular in their equestrian act at the Great Northern Hippodrome.

Fritzi Scheff begins her two weeks' engagement as Mlle. Modiste, Thursday night, June 19, at the Studebaker.

Henry E. Dixey and Forrest Huff have been the big attractions at the Majestic. Five Musikal Girls, Lorraine and Burke, Devine and Williams, the Rolando Brothers, Love in the Suburbs, Hallican and Sykes, and Joe Whitehead completed the bill. Marie Dressler will be next week's headliner.

The Ghost Breaker, with H. B. Warner, holds interest at the Cort.

When Dreams Come True continues to attract big houses at the Garrick.

Motion pictures fill the Fullerton on the North Side, and the parks are overflowing. Creatore's Band is at Sans Souci; White City Band, June 16; Ellery's at the Bismarck. Stock opens at Ravina Park June 28.

How Much is a Million? comes to the Art Theater June 30, and remains until July 12.

FROM BOSTON

"The Mexican" Has Its Premiere By a Stock Company. Mildred Champagne, Who Knows Mexico, is the Author. "The Royal Mounted," Another New Play, Presented.

BOSTON, June 17 (*Special*).—A few months ago a play called The Mexican, by Mildred Champagne, a well-known newspaper woman, was to have a trial performance at the Plymouth, the company being made up of Maciyn Arbuckle, Eleanor Gordon, and other people then in town, members of the Officer 666, Klaimet, and Ready Money companies. After several rehearsals, the matter was dropped, though the play was a promising one. This week the Eleanor Gordon Stock company, which is giving a Summer season at the Plymouth, is giving the play its first production. Miss Champagne's present home is in Mexico (though she necessarily spends much of her time in the States), and she says the stage possibilities of Mexican life have not begun to be realized. Further notice of the play next week.

Another play, new to Boston, is being done this week at the Castle Square by the John Craig Stock company. It is The Royal Mounted, by Cecil and William C. De Mille, and deals with life in the Canadian Northwest. The hero (played by William Carleton) is a loquacious young Irishman, a lieutenant in the Royal Mounted Police. He is sent into a lumber camp in search of a murderer, and falls in love with the beautiful girl, who is the murderer's sister.

The remarkable Quo Vadis pictures come to Boston with something of a record in other cities, and stand a good chance of keeping the Tremont open for some time to come. The engagement began last night.

Tremont Temple is rapidly becoming a popular motion picture theater. The Alaska-Siberia Pictures of the Carnegie Museum expedition are being shown there.

Watson White, who was one of the two Harvard students to play Archie Graham in The Blindness of Virtue one night each at the Park, may go out with the second company next year. Until lately it was his intention to be a lawyer, but as a result of his success in Manager Morris's experiment may change his mind. The present No. 1 company will return from England in the Fall.

Kenneth Macgowan, assistant dramatic editor of the Boston *Transcript*, was married the other day to Edna Behre, who earlier the same day completed her course at Radcliffe College. Both bride and groom are Socialists. They dispensed with the usual fuss and feathers, and were quietly married by a justice of the peace.

The statement that Margaret Anglin will be the first to adopt the new German scenery has called forth a reply from Mr. Faversham. His business representative has written to the *Transcript* pointing out that scenes in Julius Cæsar strongly suggested the Reinhardt methods, and that the forthcoming productions of Hamlet and Othello will go still farther. In Hamlet the only built-up scenery in the entire production will be the palace scene in the last act. The other scenes will consist mostly of hangings, with a minimum of built scenery and with a great dependence for effects on the lighting.

The first public entertainment to be given in the tiny theater of the Elisabeth Peabody House, the first real theater to be embodied in a settlement house, gridiron, fly-gallery, and all, was a concert last week by the Fuller Sisters, the English ballad singers.

Blanche Hamilton Fox has returned to Boston, after singing in grand opera in Mexico City, California, and Honolulu.

FORREST ISARD.

FROM WASHINGTON

Women in the Box-Office, A Woman Press Agent, Girl Ushers and Ticket Takers In Uncle Sam's Town. Eccentric Comedy and Musical Touches by Stock Co.

WASHINGTON, June 17 (*Special*).—The Orpheum will be the name by which the theater at Eleventh Street and Pennsylvania Avenue, hitherto known as the Lyceum, will be known after Sept. 1. Under this new name the theater will open early in the Autumn with a change of policy, though it will be under the same capable management of Abraham Mayer, who has been identified with the theater several years. The new Orpheum will present high-class family vaudeville at popular prices, with especial catering to women and children. Inaugurating in idea new to Washington, the theater will have girl ushers, girl ticket takers, women in the box-office, and even a woman press agent. The only men connected with the running working staff of the theater will be the manager, the stage hands, the electricians, and others whose positions will require manual labor.

The Aborn grand opera season at the National continues with most brilliant and artistic success, so much so that the past week scheduled for the fourth and concluding one of an originally mapped season takes on further life in the extension of a week longer, if not two. One at least is the present announcement to include the week of June 16, when there will be no semi-weekly change, but the entire eight performances will be devoted to an elaborate production of The Bohemian Girl, with a selected grand opera cast of many favorites appearing here during the present successful season. Last week's mid-week changes included Lucia de Lammermoor for the first half and Cavalleria Rusticana and Hansel and Gretel were performances of extraordinary strength and superior vocal accomplishment.

In the very creditable offering of the past week by the Columbia Players at the Columbia when a radical departure was introduced in the substitution for the regular dramatic and comedy bill. The musically-entwined comedy, The Time, the Place and the Girl was a most attractive card, and proved one of the best of enjoyable weeks of the season. Harry Andrews, the new play producer, who occupied the orchestral leader chair in the direction of the music, deserves the best of credit for the very successful achievement in the development of perfection in which a stock co. with but a week's preparation was coursed with surprising excellence in the presentment of eccentric comedy with numerous musical embellishments that brought into most enjoyable surprise the very talented versatility of every member of the company and a big additional chorus. The current week's offering is The Prince and the Pauper. Mrs. Leffingwell's Boots is in rehearsal for the week of June 23.

The very competent Poli Stock organization at Poli's appeared during the past week in the capital interpretation of The Concert. Leo Ditrichstein's successful adaptation from the German which was given a performance, that in completeness to the Belasco production was a perfect replica in point and detail, presenting a stock company's portrayal of unusual excellence. The Tuesday morning reviewers were unanimous in praise of Edwin H. Curtis's admirable direction. The cast was an ideal one. A new leading man in the person of Edward Mackay, who replaced Thurlow Bergen (who goes to New York under engagement for a new production), appeared in the leading role of Gabor Arany, scoring an instantaneous success, so much so that Mr. Mackay has had the honor of being forced to address the audience with thanks for appreciation. Going Some for a starter. The current week's offering is The Woman.

The wonderful travelogue of Captain Scott's fateful journey to the South Pole with its auxiliary scientific pictorial exhibit, returned to the Belasco during the past week to remain for a time. So enthusiastic is the Shubert resident manager, L. Stoddard Taylor, over the very wonderful exhibit, that of his own accord, he has issued a personal appeal to parents to not overlook this splendid educational offering.

Charles B. Hanford, the tragedian, is mentioned as a possible appointment as a leading member of the Excise Board of the District of Columbia, which includes Washington, and William J. Dwyer, well remembered as of the firm of Lockett and Dwyer, as managers of the Columbia for a number of seasons, is also spoken of in connection with the Washington city postmastership.

Karno's English Comedy company of fourteen people are appearing at the Cosmo's Vaudeville and Picture houses in the farce, A Night in An English Music Hall. Other new acts during the past week included Jane Rose and company in The Understudy, Malcolm, the juggler; Claire and Jimmie in a singing pianologue, and Jack Atkins in The Census Taker.

The Casino for the week of June 9 presented an excellent bill which included Madame Jewell's Pantochon, a marionette act, excellently worked; Dorothy De Shelle and company in the comedy, The Getaway; The Great Strike, Leonard and Halley, Mason and Ryan, and the Macaslin Sisters.

JOHN T. WARDE.

SPRINGFIELD, MASS.

This is a notable week, June 16, in the increasing warmth of the rivalry between the two Springfield, Mass., stock houses, as both cos. will have a local girl especially in the cast. The Poli stock will give The Concert, by special permission of David Belasco and the co. will be augmented by Alice Wagner Bentley, a Springfield girl, who has been playing in musical comedy for several seasons. Souvenirs of the players will be given.

The Broadway presents the Frohman farce-comedy, Seven Sisters, and Reina Jones, who is home from a long Western and Mexican engagement as leading woman with a motion picture stock co., has the part of one of the sisters. The week is featured as "Randolph Week," as a pillow top with portrait of Louise Randolph, the popular leading lady, will be given as souvenir, and she will also hold matinee receptions.

EDWIN DWIGHT.

FROM BALTIMORE

Seven Weeks of English Opera By the Aborn Company Closes with the "Bohemian Girl." Manager Tunis F. Dean Takes the New Nixon Theater At Atlantic City.

BALTIMORE, June 17 (*Special*).—Aside from the opera at Ford's and the pictures at the Academy, there is little of importance in the way of indoor amusements in Baltimore, and with the close of the Aborn season at Ford's next week, there will be nothing of theatrical interest worth mentioning, and I shall, therefore, withdraw from the columns of THE MIRROR, until I have something of real interest to impart to its readers, which will hardly be until the Fall.

The Aborn company is now in its sixth week at Ford's, and the great popularity of this organization is amply evidenced at every performance by the splendid houses which greet the singers, and the enthusiastic manner in which their really admirable work is received. The past week saw two exceptionally good renditions of time-honored works, Rigoletto and Carmen. The first-named work received an unusually creditable presentation, the most notable feature of which was the magnificent work of Mabel Garrison Siemon, both vocally and histrionically, in the role of Gilda. This Baltimore girl has made most remarkable progress, and her work in Rigoletto stamped her as an artist, whose work at all times is of such an unusually high standard as to place her entirely in a sphere by herself when compared with her fellow-artists; with Ivy Scott, she ranks as a notable star of the Aborn company. The remainder of the cast sang extremely well, and the performance, as a whole, was one of the most satisfying of the season. Carmen occupied the latter part of the week, and drew forth the usual capacity audiences. It was well sung for the most part, although one missed the charming and versatile Bertha Shalek, whose name is indelibly associated with the role of Carmen in Baltimore.

For the sixth week the Aborns have chosen Martha and Madame Butterfly, as it was originally intended to close the local season with these operas, but in deference to the wishes of the public the engagement has been extended for another week, and will now close the season with a notable production of Balfe's Bohemian Girl. Martha attracted a splendid house on Monday night, which reveled in the time-honored ballads of this work, and demanded a repetition of "The Last Rose of Summer." The latter part of the week will be devoted to Madame Butterfly, which is repeated by request for the second time during this engagement, and it is safe to predict that the house will again be sold out for every performance.

Business at the Palace has taken a decided slump during the past week, and for no apparently good reason, other than the call of outdoor life, which is strong in the hearts of Baltimoreans at this season of the year when the numerous river and bay resorts, which are profusely scattered around Baltimore, offer tempting allurements, which few are inclined to resist. The Summer parks are all doing business at their old stands, and it is most difficult to secure standing space in the trollers after nightfall when the general exodus begins.

The hundreds of friends of Tunis F. Dean, the popular manager of the Academy of Music, this city, will be delighted to hear that he has been appointed manager of the new Nixon Theater, Atlantic City, and will assume his duties at that house on the 23d of the present month, but this does not mean that Baltimore is to lose the Academy's most successful and brilliant manager permanently as such an occurrence would be little short of a calamity to the house whose phenomenal success during the past two years has been due entirely to the splendid managerial ability of Tunis Dean, and his untiring efforts in the interests of Nixon and Zimmerman. His appointment comes as a recognition from these managers of their appreciation of the results he has secured in the management of the Academy, and we all heartily commend their action. It is safe to predict that the Nixon in Atlantic City will prove to be the most successful playhouse in that town as long as Dean's name is registered as manager. He has the best wishes of every Baltimorean for the greatest of success in his new venture. At the close of the Summer season he will return to Baltimore, and resume his duties as manager of the Academy.

After six long weeks, the majority of which time it was unable to secure seats at the Academy, the now famous Quo Vadis pictures are closing their run in Baltimore. This attraction has not only smashed all records, both as regards theatrical engagements and motion picture exhibitions, but has set a new standard of attendance which will be secure for many a day. It is a fair estimate to state that over 100,000 people saw this remarkable exhibition during its six weeks' run in this city, and while I have no accurate knowledge of the net profit derived therefrom, it must have been well up into the thousands.

I. BARTON KRIS.

PHILADELPHIA

The most notable event of the week in local theatrical circles was the trying in the Common Pleas courts of the dispute over the new lease for the William Penn Theater in West Philadelphia, now operated by William W. Miller, the well-known theatrical man, and a playhouse said to coin more money than any other in the city.

The theater is owned and was built by the Lancaster Avenue Theater Co. William W. Miller and his friends are the principal stockholders. When the theater was originally leased by Miller under the name of the Penn Chester Amusement Co., he took a term lease at $20,000 a year, the lease terminating about October, 1914. Since operating the theater, which is the largest in West Philadelphia, and has an ideal location, Mr. Miller has devoted it exclusively to vaudeville and moving pictures, and the business he has done has been very great. Consequently about a year ago at a meeting of the corporation owning the theater, the majority of stock controlled by him, it was voted to give the Penn Amusement Co. a five-year extension at $22,000. This was about the time the Marcus Loew-Nixon Nirdlinger alliance was made, and, as a result, Fred G. Nixon-Nirdlinger put in a bid for the William Penn Theater alleged to be $30,000 for a ten-year term, an increase of 50 per cent. over the present rental. In spite of this offer, W. W. Miller and his friends owning stock voted to allow him to keep the theater at an increase of $2,000 per annum on a five-year lease, an increase of but 10 per cent. Two of the minority stockholders, William A. Schmid and Matthew Schmid, objected, and were overruled, and have since brought suit in equity. Judge Sulsberger heard the testimony, and the decision was reserved.

Outside of the Orpheum Players celebrating an anniversary with a stellar production of The Third Degree, the Quo Vadis pictures doing a big business at the Garrick that shows no indication of letting up, and the usual good bills at the various vaudeville houses, most notably the Metropolitan and Keith's, there was nothing of any consequence during the week.

J. SOLIS-COHEN, JR.

CINCINNATI

Vaudeville at a penny an act is being advertised for the Summer show at Keith's, ten acts for 10 cents. And at that it is very good for Summer vaudeville. The bill that opened June 5 comprised LeRoy, Harvey and co., Arthur, Richards and Arthur, Case and Rogers, Billy Morse, Prevette and Merrill, and others. Since the opening of the Summer season business has been good.

Chester Park is drawing crowds as usual. The vaudeville theater is nightly filled and is proving a bigger card than the poor class of Summer opera that Chester had a season or so back. Opening June 8 the bill consisted of Klein, Abe and Nickolson, the Hartmans, Frank Rennetta, Elsie Murphy, Darrell and Murphy. The band concerts are also popular.

And at the Lagoon and Coney Island still more vaudeville, with fairly good bills opening June 8. Cincinnati seems doomed to this Summer vaudeville business and it is a matter of conjecture as to how long it will hold out. As far as Summer amusements are concerned, it is to say the least monotonous, and were it not for the counter attractions that the parks offer we

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MABEL MONTGOMERY,	Leads
WILLIAM MACAULEY,	Heavies
CAROLINE LOCKE,	Heavies
M. J. BRIGGS,	Juveniles
ISADORE MARTIN,	Ingenue
CHARLES SCHOFIELD,	Comedian
KATE BLANCKE,	Characters
WILLIAM H. EVARTS,	Characters
WILLIAM C. MASSON,	Stage Dir.
FRANK ARMSTRONG,	Asst. "

Indianapolis, Ind. Murat Theatre, MURAT SUMMER STOCK

JOSEPH YANNER	Leads
ELSIE HERNDON KEARNS,	Leads
JIMMIE BLISS	Comedian
CLARE SUMMERS	Characters
PHILIP LORD	Characters
THOMAS ROLFE	Characters

NOTICE

The following people please communicate with the undersigned at once

ANN BRUNO — FRED WYCKOFF
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Oblige,
SUN AND VERONEE,
Room 545, Spitzer Bldg., TOLEDO, Ohio

believe the public would soon show its disposition toward being surfeited in this manner with second-rate vaudeville bills. It is at least uninteresting to write about.

Feature films and pictures are being advertised at the theaters that are closed to attractions for the Summer, with business generally good.

The Cincinnati Summer Orchestra has again been installed at the Zoo, booked for two weeks, with two concerts daily. The annual dog show given by the Zoo Kennel Club will be held June 19-22. Every year this attracts entries from all over the country.

Manhattan Beach and Queen City Beach have got a good start for the Summer with their bathing pavilions, but with the weather at the low temperature it has been for the past few days business has not been up to standard.

JOHN REDHEAD FROOME, JR.

CLEVELAND

As the theatrical season has practically closed in Cleveland, preparations are being made for the opening of many outdoor amusements. Luna Park has been open for some weeks, and with many new attractions added The Motordome, Wild West, and American Theater are chief attractions. So far this year Luna has had large attendances.

Euclid Beach has one new attraction, The Figure Eight; balance of park remains the same as last season, with the excention that some of the buildings and dance hall received a new coat of paint.

The Euclid Avenue Opera House will show moving pictures.

Arnold Daly and co. in The Red Mill at the Metropolitan was very good, and the house is doing fair business.

The Colonial Stock co. at the Colonial present The Fortune Hunter, Jack Halliday as the fortune hunter, and May Buckley as the druggist's daughter, played their role very good, and was appreciated all week by large audiences.

The Hippodrome is now running Summer vaudeville and movies. The house is decorated with leaves and trees, and here and there are birds singing, to give the visit the effect of the outdoor amusement. The shows are very good, and the bills calls for from six to eight acts.

The Howell-Keith Stock co. present The Gambler at the Olympia.

Gentry Brothers' Dog and Pony Show have been in Cleveland for over a week, and have played two performances daily to big business. The show is practically the same as heretofore.

Moving pictures reign at the Duchess.

Owing to the fact that the recent agreement between Messrs. Drew and Campbell and the Columbia Amusement Co., the Empire, formerly Cleveland's leading burlesque house, has closed for good. No definite plans as yet have been made as to disposition of the Empire.

The High School Girls, the Summer Burlesque co. of Drew and Campbell, are pulling very good at the Star.

Manager Fleming, of the Grand, is now preparing his vacation trip. W. C. generally takes some vacation, going for as long as he pleases and covers many miles of foreign land. Fleming expects to visit his old home, Peterborough, Ont., Can.

GEORGE M. DOWNS, JR.

LOUISVILLE, KY.

The Summer season at Fontaine Ferry Park was somewhat interrupted week June 8-14, by unusually cool weather. The daily concerts were, however, enjoyed by large numbers and the vaudeville entertainment given in the Pavillion was well patronized. The new swimming pool opened at the park is destined to become one of the popular features of the place.

Cool weather also caused an increase in the business at Keith's 10-cent vaudeville house June 8-14, when a bill of marked excellence was offered.

Buffalo Bill's Wild West Show comes June 21, with a great flourish of preliminary announcement.

A. C. Steurer, of St. Louis, one of the owners of Fontaine Ferry Park and similar enterprises elsewhere, was a visitor of the week.

Manager John T. Macauley, of Macauley's Theater, is spending a brief vacation in New York. The veteran manager has many friends in and out of the profession in the big city.

William Castleman, the famous tenor of the Chicago Metropolitan Grand Opera co., is spending the Summer here. With his interesting family, he is visiting the Old Kentucky home prior to resuming his professional duties next season.

Boyd Martin and Boyle Woolfolk, two other native sons, are in the limelight. Woolfolk has achieved fame and is making money with his tabloid dramas in vaudeville, the merit of his work as a playwright being conspicuous, and Martin is conducting a special department in the *Courier-Journal* dealing with theatrical matters, his "Thumb-Nail" sketches of prominent professionals being especially interesting. He is also the author of several plays.

Manager J. J. Garrity, of the Shubert Masonic Theater, lingers in the East. The Messrs. Whallen, of the New Buckingham, are summering at their beautiful home on the banks of the Ohio, just below Louisville. Manager Shaw, of the Walnut Street is visiting in Detroit, and Horace McCrocklin, of the Buck, contemplates a vacation trip to Denver. They are all eager for the 1913-14 season to commence.

CHARLES D. CLARKE.

PATERSON

Hawthorne of the U. S. A. was the bill selected by Manager Zabriskie to attract the public to the Empire June 9-14. It proved a good magnet as excellent attendance reigned throughout the week. The co. presented it in their usual careful manner and Stage Director Edwards was liberal as to the mounting. Willard Blackmore in the title-role gave a performance which added much to his reputation as an actor. His concention of the part was fine. Carol Arden in the leading female part was good and merited the liberal applause bestowed upon her by the patrons of this popular house.

R. G. Edwards, besides directing the co., played the part of Prince Nadimir. His work was capital. Daniel Hamilton gave a dignified performance as the king. Francis McGrath, Walter B. Woodall, Perry S. Whitman, Fred Quimby, and Cecil Mills rendered material aid to the successful production. Week of June 16-21 Lottie Blair Parker's dramatization of her own novel of Homespun will be given its premiere.

Manager Mark, of the Opera House, offered The Waldorf Girls June 9-11 to good houses. The costumes and scenery was as elaborate as a big production. The efforts of the co. pleased. A co. of colored performers appeared June 12-14 in a skit entitled A Prince for a Day. The performance abounded with singing and dancing numbers. Patronage continues good.

Majestic continues to give vaudeville and pictures to good houses. Abe Leavitt and Brother and Tom Linton and his Jungle Girls were headliners June 9-14.

Jack Byrnes is home for the Summer, after a season in stock in New England.

Cecil Kohenaas has returned to town and is spending her time between here and Asbury Park.

Henrietta Browne still retains her home here and is frequently seen on our streets.

Billy Watson, the owner of the Orpheum and the Beef Trust, is in town looking after the opening in August. He is a regular attendant at the theaters.

Arthur Rigby, the comedian, was a visitor in town last week.

JOHN C. BUSH.

ATLANTIC CITY

The Ziegfeld Follies opened at the Apollo Monday, June 9, with Jose Collins, Elizabeth Brice, Florence Nugent-Jerome, Rose Dolly, Frank Tinney, Nat Wills, Martin Brown, and Leon Errol featured. The production did not prove to be up to the standard of previous years, though the many changes due to occur before it reaches New York will surely affect it for the better.

The cast alone is superior to former days; in fact, no previous number of the Follies which have been seen here since the first opening in July, 1907, have had the excellent cast assembled by Mr. Ziegfeld this year. Jose Collins made an exceptional impression at her first appearance here. Her voice and manner charmed by their fresh clearness. Elizabeth Brice added spirit and dash to her songs, and Florence Nugent-Jerome brought youth and a sweet voice with her.

The comedy of Frank Tinney varied from original monologue that was enjoyable to dull jokes, while Nat M. Wills revarnished his monologue to appear new, though of about the usual stripe.

There are numerous scenes, mostly about New York, with one changing to the Panama Canal at its opening, none of particular note. The costumes are unique in a few instances, the music tuneful, more so than the average, and the lyrics good. The burlesque, satire, and travesty are mostly directed at the present-day social customs and to the society of New York city in particular.

Two new Cohan and Harris farces made their opening bow here June 16. The first announced a week ago is Newly Married. Edgar Selwyn's portrayal of domestic happiness, announced under the caption, Have You Ever Spent a Second Honeymoon With Your First Wife? Bruce McRae, John Westley, Sheldon Lewis, Virginia Pearson, and Jane Grey are in the cast. It will play the week.

The second comedy will be 520 Per Cent., which comes to the Apollo week of June 30. This is the work of Porter Emerson Browne.

ARTHUR G. WALKER.

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DATES AHEAD

(Received too late for classification.)

BALLARDO'S TWENTIETH CENTURY CIRCUS (Charles Bannard): North Adams, Mass., 17, 18, Greenfield 19, Athol 20, Gardner 21, Fitchburg 22.

COLONIAL STOCK (Cortland Hopkins): Berwick, N. S., Can., 17, 18, Kingston 19, Middleton 20, 21, Lawrencetown 23, Digby 24, Weymouth 25, Yarmouth 26, 27, Pubnico 28, Woods Harbor 30, July 1, Clarks Harbor 2-5.

HAYES, LUCY, ASSOCIATE PLAYERS: Omaha, Neb.—indefinite.

PASSING SHOW OF 1912 (Messrs. Shubert): Los Angeles, Cal., 22-July 5.

ROMANCE OF BILLY GOAT HILL: Reading, Pa., 23.

HARRIETT MAY INGALLS

Harriet May Ingalls, the twelve-year-old child actress who played in Snow White at the Little Theater, this city, last season, whose portrait appears in this issue, has been engaged to fill the comedy part of Minnie Smellie in Rebecca of Sunnybrook Farm, which opens in New York Sept. 1.

FOREIGN NOTES

The Faun, by Edward Knoblauch, which served William Faversham for a season in this country, is only now made known to London by Martin Harvey.

The Wonder-Zoo and Big Circus planned by the late Carl Hagenbeck for London Olympia next Christmas will be carried out by his two sons, Heinrich and Lorenz Hagenbeck, in conjunction with C. B. Cochran. A feature of the show will be a living reproduction of the water-hole as seen in the Rainey films. Real hippopotami, gnues, antelopes, giraffes, sheep and goats will be seen together drinking at an artificial lake. The circus will employ the greatest collection of performing animals ever assembled. There will be polar bears, lions, tigers, leopards, seals, elephants, camels, zebras, monkeys, dogs and upwards of 150 horses.

Sir John Hare and Mrs. Patrick Campbell will play the leading parts in Mr. Barrie's new three-act comedy, The Legend of Leonora, to be produced at the Duke of York's Theater, London, by Charles Frohman in September.

Paris just now is interested in a story of how Melba aided the escape of the Duke of Orleans when he was confined at Clairvaux for breaking the law of exile, some two decades ago. It is well known that the young duke was distractedly in love with Melba and she was not averse to him. When the young prince's family learned of this they became anxious. However as to the escape. Mons. Courtano, then Minister of the Interior, was indulgent and pitied the prisoner's youth, and when on moonlight evenings the doors of the prison would open sufficiently to allow a flitting, phantom-like female figure to glide within the walls the guards knew enough to look the other way. Hence, one night the prisoner left with his visitor. The pair fled to Ostend and then to London, and soon found themselves in St. Petersburg. An exiled prince was less of a menace to the Republic than one in prison.

Henri Peyre, thirty-two years of age, author of a novel and divers contributions to newspapers and magasines, shot and killed his divorced wife recently in Paris. When the divorce was granted the court gave the guardianship of the only child of the couple, a little girl, into the guardianship of the paternal grandparents, allowing the mother to take her for the day every Thursday and Sunday. Madame Peyre appealed against this judgment, asking that the child be confided to the maternal grandparents. The court decided in her favor. When the mother went for the child, instead of her daughter it was the husband who appeared, while she was waiting in the hallway, having sent the janitor to announce her. No one witnessed what occurred, but three revolver shots were heard. The autopsy revealed that the first shot was fired point blank into the woman's brain, and the other two were discharged as the woman lay on the floor. The police were summoned and Peyre was taken to the police court. He admitted the shooting. In his statement he said that his wife laughed at him and said: "Why do you want to keep this child with you? She is not even yours." Hearing this insult, I saw red and fired. The couple were married in 1908. The daughter, Isabelle, was born in 1910. The victim was twenty-six and was Marie Therese Malibran, the daughter of a retired army officer and grandniece of the great singer Malibran, for whom Alfred de Musset wrote his famous verses.

While under examination in bankruptcy proceedings against him on June 11, Lord Alfred Douglass put forth a claim to the manuscript of Oscar Wilde's "De Profundis." Lord Alfred said that the author had addressed it to him in form of a letter. He values it at $25,000 and is prepared to lend his assistance to recover the document from the British Museum for the benefit of his creditors.

Ethel Levey, the former wife of George M. Cohan, has made a distinct success in the Hippodrome revue, London. In the Autumn Miss Levey intends to enter the "legitimate," with Gerald Du Maurier playing opposite, in a play by the author of Doormats. She is to play the role of a demi-mondaine.

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NEWS of OTHER CITIES

BROOKLYN

The interest of Brooklyn theatergoers is practically all centered in the seaside amusement houses, now that all but two of the local houses are dark. The Keith Stock co. at the Bushwick and Noel Travers with his players at the Grand Opera House and still doing a thriving business, which bids fair to continue throughout the Summer season.

The anniversary bill June 9-14 at the New Brighton, now under management of Sam McKee, proved to be unusually interesting. William H. Thompson and co. in An Object Lesson, E. A. Rolfe's Purple Lady were in line for headline honors, while Meredith Sisters, Billy McDermott, Juliette Dika, J. C. Nugent in The Regular, Carson, Browne and Florette, and the Davis Family made up the residue of a well-balanced bill.

Dainty Marie was the stellar attraction at Henderson's Music Hall, Coney Island. Ralph Hers won favor, while Cronin, Steele and Starr, Warren and Blanchard, George Felix and the Barry Girls, Sutton, McIntyre and Sutton, Jeannette Lourl and Jack Gardner, and the Bauman Trio contributed their share of the entertainment.

J. Lamar Davo.

ROCHESTER, N. Y.

At the Lyceum the Manhattan Players scored another success in the presentation of Girls, memorable as one of the best of the many notable plays by Clyde Fitch, June 9-14.

Alice Hills is a Rochester girl of much professional experience and she proved to be a happy addition to the co. She played here with the Bert Lytell and Eugene Bonstelle stock cos. and has been associated with such well-known attractions as Madame Sherry, The Girl of My Dreams, etc. She will go next season with the big production of The Purple Road.

The Primer Players presented another melodrama, The Chinatown Trunk Mystery, with thrills and palpitating "heart interest" at the Baker, June 9-14. Rosaland Clay played Elsie Sigal, Hortense Clements scored well as Chinatown May, Marjorie Smith pleased as a society girl, and Ethel Hagan won favor as a rough but big hearted East Side girl. George L. Kennedy was applauded as a detective, Robert Graceland was the same effective villain as ever, Ed. W. Hubbard did the best work as Lord Ling, and George Harris amused as an Irish policeman.

June 9-14 marked the beginning of the last week of the Coleman Players at the Shubert. They were seen in Ouida's Under Two Flags. Susanne Jackson, who has been ill almost since the co. opened here, was once more in the last cast.

The Coleman Players all declare themselves pleased with their cordial treatment during the season. Most of the members feel that they have won a lasting friendship among playgoers that will be their professional advantage at some future appearance here.

There was a good bill of vaudeville and motion pictures at the Family June 9-14. Large audiences at the performances saw the following: Keenan Brothers, acrobats; James Bailey, singing and dancing; Ward and Delmar, eccentric comedians; Beltrah and Beltrah, the Musical Dairy; Mary Gray, the girl with the songs and stories, and Pielelt and Scofield, who have a juggling act.

Lehon Lorettia, with Inza and Lorella, clown jaspers, and Mosher Brothers, flying ring performers, made up the bill for the free out-door show given every afternoon and evening June 9-14 at Ontario Beach.

The photoplays shown at the Gordon Photoplay House June 9-11 included two feature films, Washer Vessels, a Gaumont special in three reels; A Dixie Mother, a stirring war drama in two reels, and five other films on the programme.

The Ringling Brothers' Circus Tuesday July 1.

The Genesee Victoria, the Grand, the Pitts-Hugh Hall, and Hippodrome, moving picture shows to good business.

Vaughan Glaser with his stock co. will begin his sixth annual engagement at the Temple June 23. For the opening week he has selected Booth Tarkington's comedy drama, The Man from Home. The stock co. will remain at the Temple eight weeks, concluding Aug. 16. During the occupancy of Mr. Glaser the Temple will be in his charge, as he rents the house outright from J. H. Moore. J. H. Finn, Mr. Moore's representative here, will remain in an advisory capacity.

Robert Hogan.

BUFFALO

Our Wives at the Star June 9-14 is one of the best things the Bonstelle co. has done; capacity houses. Walter Hitchcock as Slyvan Martin was deservedly appreciated. Final week of the Bonstelle season June 16-21. The Marionettes.

The Northampton co. of players will follow.

Not a dull act on the programme at Shea's June 9-14. Fanny Brice headed the line and Miss Brice had some good songs and sang them well. Sear Allen's farce, The Promoter, was well done. John Milters and co.'s offering was The Girl. The Battle of Bay Rum, a clean comedy, presented by Ed. Gallagher and Joe Fields. The others on the bill were acceptable.

The Fatal Wedding, at the Majestic June 9-14, drew large houses.

Mabel McKinley was headliner of a bill of merit at the New Lyric June 9-14. The house was jammed to the doors.

The Three Musketeers at the Academy June 9-14 went well. There were plenty of good acts offered. Among them the Musical Klejsers.

J. W. Barker.

ALBANY, N. Y.

At the Colonial week June 9 to Morton Musical Comedy co. inaugurated a Summer season of light opera offerings to tremendous business. The Belle of New York was given a brilliant production, and proved an excellent opening bill; the co. is a large one, and included many good voices and fine appearing clever dancing chorus girls. Madge Caldwell in the leading role won a well-deserved success. Others of prominence were Florens Koth, John McGowan, leading comedians; Loraine Lester, May Emery, Adelaide Mariand, Hudson Freeborn, and Frank Shay. Next week, The Girl from Nowhere.

The Lytell-Vaughan Stock co. at Harmanus Bleecker Hall were seen in a notably good production of George M. Cohan's George Washington, Jr., it being the second musical show this season by this clever stock organization, and drew full capacity houses. Bert Lytell's rendition of the song, "You're a Grand Old Flag," proved a big hit. The graceful dancing by Fay Baker and the sprightly pony ballet under her efficient direction was a strong feature of the performance. Next week, The Man from Home.

The new Grand offered a bill of attractive vaudeville acts, including Western and Wilson, Helen Pingree and co., the Dancing Nymphs, Musette, the dancing violinist; Seymour, Dempsey and Seymour; crowded house as usual prevailed.

Proctor's had a splendid list of artists, and did tremendous business. Prominent on the bill were Jack Correlli and co., Evelyn Ware, Armstrong's Electrical Ballet, Goff Phillips, and Lee Seranee.

The Alabama Troubadours are at Electric Park.

Ringling Brothers' Circus is billed for June 24.

Gnosos W. Hamrick.

DENVER

After a week of darkness the Broadway opened its doors 8 for the week with an exhibition of The Passing Show of 1912, which included Trixie Friganza, Charles Ross, Adelaide and Hughes, Willie and Eugene Howard, Moon and Morris. It is an unusually elaborate spectacle, and the seat sale was heavy.

At Lakeside, 6, Madame Nordica appeared in concert with the Cavallo Symphony Orchestra. Her voice was in splendid condition, and an overflowing house was most cordial in reception. The orchestra played with rare finish and appreciation, and Denver music lovers are congratulating themselves upon the Friday treats in store this Summer, when the orchestra plays in concert.

The Fealy-Durkin Stock co. in Get-Rich-Quick Wallingford 16.

Elitch's Gardens began its twenty-fourth season on Saturday, 7, with The Concert. It was well played, the leading roles being taken by Crystal Herne, Lewis S. Stone, Dorothy Dalton, and Ben Johnson. Robert Morris is the director, as in the last few seasons.

At Lakeside Casino there were two performances of Pirates of Penzance 11, 12.

June 8, 1913, marked the twenty-fourth anniversary of the opening of Elitch's Gardens, Denver. In 1887 the place was opened by John Elitch, Jr., as a farm to supply the table of his restaurant down on Arapahoe Street. He married, and in 1888 brought home his bride from San Francisco, who immediately saw possibilities of making the farm an amusement resort. A year later this was accomplished, the name Gardens being painted over the old farm gate. A menagerie was installed and continued, until one day the animals got loose and entered the farmhouse, making themselves very much "to home." At the present time there is a bear pit, a cage of monkeys, some domestic fowl. The theater was first opened for vaudeville, then had several seasons of light opera, but quickly became the home of a stock co., which has been headed by the most famous players of the world. Madame Sarah Bernhardt on one of her tours when she was fighting the Syndicate, appeared here in repertory. Originally a steam railway carried one out to the suburbs, and many a mishap befell. Among the distinguished persons who attended the opening day twenty-four years ago was P. T. Barnum, who prophesied success for the enterprise. Nat Goodwin had the honor of making the first speech in the theater, although it was to empty benches—perhaps the only time in his life when Nat spoke to an empty house. Mayor Wolf Londoner was down for a speech, but Nat insisted upon having the first say, and by outrunning the little mayor did so. Mrs. Mary Elitch-Long—the widow of John Elitch, Jr.—has conducted this beautiful spot through all its history. She occupies an artistic bungalow in the center. She enjoys the honor of being one of the few women who have for a long period conducted successfully an amusement enterprise.

Granville Forbes Stubbs.

LOS ANGELES

The Morosco Stock co. revived the last of May one of the old favorites, that of Diplomacy, which was given a most excellent production for the week to good attendance. The play was produced under the personal direction of James Neil. Of the many characters in the play, Malcolm Williams gave one of the most satisfactory, that of Baron Stein, and as usual, Harrison Hunter proved the big hit in the role of H. Beauclere, with William Desmond most excellently playing the brother role. Charles Rugels had a small part, that of Alcie Fairfax, but it was presented most handily. Florence Reed, of course, was cast in the principal feminine role of Countess Rica, a part particularly written and adapted to her own peculiar style, and this part was portrayed without a criticism of any sort. The gowns displayed by Miss Reed were stunningly fetching. Grace Valentine was most winsome in the part of Dora. The smaller parts were all filled by the rest of the co. and the piece was a general satisfactory success.

At the Burbank June 1-7, C.O.D. is one of those charming little farces with many mixups, misunderstandings, love affairs and general palpitations which savor somewhat along the French farce lines. There is some singing and some ragging, which end of it was portrayed by Messrs. Stanley Wallace, Duncan, and McLarnie. The feminine roles were prettily handled by Beatrice Nichols, Selma Paley, Enid Markey. There is much humor in the play and it is so built that it could be easily turned into a musical comedy success. The cast is a long one and was well taken care of by the Burbank Stock co.

The Majestic was packed June 2 at the first production of the second week's run of Everywoman. The whole piece deals in the good in life, with an ideal in mind and devotion to the best and highest in our own selves. In other words, it teaches man to look forward and unward. There have been several extra matinees given and the house appears to be sold out for every performance. In the cast H. Cooper Cliffe heads the actors as leading man and easily shows his scholarship and ability in his profession, with a very keen conception of the role and its requirements. Adele Bloodgood, cast in the title role, is a woman of personal attainments and more than ordinary capacity as an actress and her work is most effective. Nestor Leanon and Cathleene Kerrigan both develop very skillful and masterful characterizations of their respective parts.

Motion pictures at the Mason Opera House June 2-7. The reels unfold Hawaii in all its picturesque beauty. Beautiful pictures such as these, with all of their other attractiveness and educational features, do not lack for attendance in this city.

The Admirable Crichton drew capacity houses at the Morosco June 2-8. It is a production that is in many ways clever, and in it Howard Scott plays the role of the Earl of Loam in true Scotch character work. Mr. Scott is truly a versatile character. William Desmond lends dignity to the role of the Admiral. Grace Valentine won much applause in her thorough characterization of the scullery maid Tweeny. Miss Valentine has made a big hit on the local stage, as she is clever of gesture, pose and appearance and has an accent that is winsome. No better bit of work was any than that of Harrison Hunter in the part of Earnest Wooly. Frances Ring made her reappearance with the co., captivating her audience in the role of Lady Lasenby, in which part she was well aided by Misses Tucker and Christy.

Kolb and Dill at the Lyceum played Lonesometown to crowded houses.

Mrs. Walter Browne, widow of the author of Everywoman, is stopping at the Alexandria Hotel.

Don W. Carlton.

SPOKANE

Introduce Me did not thrill the small audience at the Auditorium June 4. Big houses were drawn by Lyman H. Howe's Travel Pictures 5-8, inclusive.

Two weeks of light opera by the Pollard Juvenile co. began at the American June 9, with a possibility that the engagement may be extended to twenty weeks. It is the first visit of the co. to Spokane in three years.

Four thousand school children, all in costumes, participated in a gorgeous pictorial pageant June 16, the opening day of the pow wow, the annual Spokane carnival. Various themes of historical, mythological, and popular interest were portrayed by the children by means of their costumes, floats, and pantomimes.

Franklyn Underwood and Frances Slawson, favorites with Spokane theatergoers on account of their highly successful engagement with the Baker Stock co. two years ago, will appear in Spokane next season at the head of their own co. Mr. Underwood left Spokane to be leading man for Mrs. Leslie Carter. Mr. and Mrs. Underwood, Miss Slawson being Mrs. Underwood, will tour the West next Fall in What Happened to Mary.

Haron L. Birden, former character man of the American Stock co., directed the performances of Hello, Bill, given by the Spokane Lodge of Elks at the Auditorium June 12, 13.

W. S. McCrea.

SEATTLE

Peter Pan was the attraction at the Metropolitan June 4-7, and matinee June 7. It opened to a capacity house, with Maude Adams in the title-role, who invested the character with grace, charm, and sprightliness; and her reception was in the nature of an ovation. Robert Peyton Carter scored as the pirate captain, and Ann Pittwood sustained the role of Wendy with skill and fidelity. There was a good representation of juvenile talent in the cast. It was one of the most elaborate productions ever staged here.

At the Moore Eddie Foy, supported by a good co. of rollicking funmakers, amused and entertained audiences, averaging fair business in a clever presentation of Over the River June 1-7, matinees June 4-7. Mr. Foy was given a cordial reception.

At the Seattle Mrs. Wiggs of the Cabbage Patch June 2-8, with matinees June 5-8, drew audiences ranging from medium to capacity. Effie Ober in the title part gave a good interpretation of the character. Claire Sinclair showed her cleverness as Miss Hazy, while James Guy Usher was convincing as Mr. Stubbins.

At the Orpheum Zelda Sears and vaudeville June 1-7.

At the Pantages's Cora Younzblood and vaudeville June 1-7.

At the Empress Porter J. White and vaudeville June 1-7.

Benjamin F. Musselwhyt.

PORTLAND, ORE.

Fine Feathers was the attraction at the Heilig June 2-4. This all-star cast did a fine business. Nazimova followed in Bella Donna and was equally well received June 5-7. Frances Starr in The Case of Becky June 9-15; understudied, Raymond Hitchcock in The Red Widow.

At the Baker, The Wolf did a good business for the Summer season; Robert Wayne and Ida Adair played the leading parts. Henry Hall in The Man from Home June 15-21, as a special attraction during the Rose Festival. Following this, Graustark.

Zelda Sears appears as headliner at the Orpheum; Fun in a Boarding House at the Empress; the Lyric is presenting the comedy Schooldays.

John P. Logan.

SAN FRANCISCO

Raymond Hitchcock finished his two weeks' engagement at the Columbia June 8, and Nazimova opened June 9 in Bella Donna, displaying marvelous gowns, good acting, and an excellent support. Good house pleased.

The Cort is running Hanky Panky for its third and last week 7 to well-filled entertained audiences. Florence Moore is the hit of the show. Everywoman, extensively billed, comes next. The Passing Show of 1913, Eva Tanguay, John Mason, the Gilbert and Sullivan Opera co. are some of the expected bills at this house in the future.

Lee Ditrichstein, with Isabel Irving, Cora Witherspoon, and Madge West, opened at the Alcazar in The Concert June 9 to a packed house. The play was superbly staged and likewise presented.

The Orpheum has another big bill. Petrova being the big star.

The Savoy is still running movies, pictures. The Empress and Pantages's have good numbers, and are doing a big business.

Frank Pixley addressed the Sorosis Club June 6, talking about the book and lyric of musical play-making. Professor George Armes, of the University of California, presided.

The Hanky Panky actors lashed the admen Friday night, June 6, the boxes being filled with them.

Everyman was given by the graduating class of Lowell High School June 6.

Blanche Bates is soon to appear at the Columbia.

A. T. Barnett.

KILLS ACTRESS AND HIMSELF

Andres Bruno, a Spaniard, shot and killed Eleanor Jackson, a vaudeville performer, of New York, and then blew out his own brains in Tampa, Fla., June 8. The bodies were found by the four-year-old child of the woman, in a cottage next door to where it had been left over night. Bruno was chef in a local Spanish restaurant.

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NEWARK, N. J.

Manager Joseph Payton having changed his policy with the co. playing at the Newark, discussing with the musical and devoting their energies to the legitimate drama, presented The Woman June 9-14. Mabel Estelle, who is now the leading woman, gave an excellent performance of Wanda Kelly. Miss Estelle having just finished a strenuous week as Hilda in The Wolf, was suffering from severe sore throat, but notwithstanding this affliction, was convincing and scored heavily. Lee Sterrett was never better suited to a part than the one played this week, and it is needless to say that this sterling actor is a big asset to the Payton forces. Others in the cast who did excellent work were William A. Mortimer, Arthur Jarrett, Joseph W. Girard, Edmund Bonaghan, Harry B. Roche, and Catherine Calhoun. The attendance has greatly improved under the new policy, and bids fair to a prosperous Summer season.

The Orpheum Payton Stock co. presented The Lottery Man at the Orpheum June 9-14. Carolyn Lee's embodiment of the skinny old maid was extremely grotesque and kept the audience in an uproar. Mitchell Harris, who is Clifford Stork's successor, strengthened the favorable impression he created in The Wolf, and has demonstrated his ability to meet all requirements, and has established a prestige with the Payton co. Another newcomer whose pleasing personality was admired is Anna Bronaugh. Her portrayal of Jack's sweetheart was admirable in all particulars.

Despite the unfavorable conditions of the weather, the Olympic Park Opera co. presented The Beggar Student June 9-15 to well filled houses. Agnes Finlay, who has been a great favorite with the Olympic patrons for several seasons, joined the co. and was cordially received. Her work added much to the success of the performance. Tilly Ballinger was excellent as Countess Palmatica. Others in the cast were Verne Meserve, Jack Henderson, Overton Moyle, Arthur Burchly, Next week, Olivetta.

The Trial of Mary, a playlet written by John J. Cadet, of East Orange, was presented at Proctor's June 9-11 and scored. In the cast was Richard Vanderbilt, whom we have seen in many productions of the Payton co. His work was greatly appreciated, which was excellent. Others in the cast were Connie Curaland and Catherine Cosgrif, and judging from the applause the indications are the playlet will prove a big success. GEORGE S. APPLEGATE.

JERSEY CITY

The Bergen Airdome drew large audiences June 9-14, when the Academy Stock co. appeared in At Piney Ridge, which was presented in a good manner. Mary Louise Molloy as Cindy and Ben Taggart as Jack were at their best. The comedy by Charley Riley, S. Fred. Wagner and Bessie Sheldon was immense. The Country Store is a feature once a week, and moving pictures are put on between the acts. Out in Arizona June 16-28.

At the Log Cabin and Jersey Airdome June 9-14 were Foster and his dog Mike, the Shining Stars, the Jolly Lark co., the Singing Miners, William Longstreet, and Milton, Bryant and Watson.

The Summer season at the Bayonne Washington Park is now in full blast, where business is very good. Appearing June 9-14 were Gourley and Keenan, Solfoso Troupe, Conway and Wagner, Yetta Peters, and Frank Smith.

The vaudeville bill at Palisades Park June 9-14 consists of a troupe of elephants, the Nelson Family, Ward and Dexter, Wallace and Wallace, Takora, the Glendale Troupe.

Graustark was the stock co. offering at the Broadway, Bayonne, June 9-14, to very large business. Severin De Dega as the American and Enid May Jackson as the Princess were very good. Raymond Wells as the Prince, Olay Clement as Lorens, Wilfred Lotell as Harry, Robert Saddler as Ostrom, W. H. Gerald, Frank Reamish and all the others in the cast were able help. Brewster's Millions June 16-21.

In the Bishop's Carriage, by the Lorna Elliott Stock co. at the Lyceum Theater, Bayonne, June 9-14, was a strong attraction, and the business has been very good. Miss Elliott as Nance was fine. Robert Le Beuer as Latimer, James O'Neill as Ramsey, Paul Anderson as Tom, Fred. Loomis as the Bishop, James Cornican as Barnett and the newspaper man (a very good double), George Fox, Charles Johnson (another double), Leila Davis, Morgrie Lytton, and Gladys Montague were well cast.

The Hudson Players at the Hudson, Union Hill, appeared in Over Night June 9-14 to crowded houses and did clever work. It is a very funny play, and with a good co., is "sure fire." Ernest Truex as Kettle and Harriet Sterling as the suffragette were excellent. Anna Murdock was Miss Darling, Alice Butler was Caroline, Hattie Brown as Mrs. Cleveland, George Howell as Al. Rivers, Joan Bomp as Percy Darling, Henry Pearlar as the professor, Albert Latacha as the hotel clerk, and all the others were well cast. The Talker June 16-21.

Walter Latendorf, recently treasurer at the Bayonne Opera House, has opened at the Lyceum, Bayonne, in the same capacity. He is thoroughly acquainted with the work, and is a friend maker.

Leila Davis, a former favorite in Jersey City when the Speeder Stock co. was located here, has joined the Elliott Stock co. at the Bayonne Lyceum.

Phillip H. Bartholomae, author of Over Night, occupied a box at the Hudson Theater, Union Hill, June 9, and complimented the stock co. for its good work in his play.

Milo Barnett was divorced from his wife, Marie, June 10. The woman is an actress of this city. WALTER C. SMITH.

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GREENFIELD, MASS.

About 1,500 people attended the two opening performances at the Victoria, the new theater in Greenfield, Mass., Tuesday evening, June 10. They were entertained by motion pictures and a very select vaudeville bill, consisting of Rovis and Darley, Australian comedy artists; Helen Loraine, refined musical entertainer; Quigley Mack and co. in The Giant Cowboy; Lily Biron and Master Coyne in latest songs. One of the surprises which the management had in store for the audience was a concert by the Greenfield Military band; another feature was the singing of Mrs. Francis Bickford Allen, accompanied by the band. The Victoria is under the management of Herbert S. Streeter, formerly manager of the Bijou, and Charles F. McCarthy, a prominent local musician. It is located on Chapman Street, a few steps from Main Street, in the heart of the business section. The theater has a seating capacity of about 1,000, is well equipped, with a large stage and ten dressing rooms, and is modern in every way. The scenery was designed by the New York Studio. The management will present motion pictures and vaudeville, together with first class dramas, comedies and light operas.

The Pink Lady, The Red Rose, and Honey Boy Evans's Minstrels are already booked for the coming season. HARRY A. NOYES.

HARTFORD

In The Walls of Jericho the Hunter-Bradfords are presenting the best play they have offered so far this season, although the patronage is not extraordinary. A. E. Anson plays the leading part, and Ivy Troutman is seen as the wife.

The Poli Players are scoring a big success in their presentation of The Gamblers, and are drawing larger houses than any previous week this season. The play has been seen in Hartford before, but the Poli Players get it over better than the regular co. did. Edmund Elton plays the leading part, and Maud Gilbert has the leading feminine role.

At the Hartford Robert Leon and co. in Nearly a Manager head the bill, which includes also Alice Hanson, Art and Mamie Lesley in Mirth and Music, Milt Arnesman, and the Cromwells. Feature pictures are shown.

Hartford has apparently reached its limit in picture theaters, as the last venture, the Casino, has gone into the hands of receivers.

At a recent meeting of the Hartford branch of the Drama League, the difference between the term "repertory co." and "stock co." was discussed, and a plea made for repertory cos., as work in classic and standard plays would bring out latent talents in actresses and actors, which otherwise might die for lack of nourishment. LAWRENCE SHEPARD.

ST. PAUL

The Wright Huntington Players scored another hit in The Man of the Hour at the Metropolitan June 8-14. Frank M. Thomas did well as Alwyn Bennett. He frequently reminds one of George Bloomquest at the time he was a member of James Neill's co. Duncan Penwarden is a good actor. A man who can play leads one week and characters the next, and both equally well, is always in demand by stock cos. Mr. Penwarden appeared as Horrigan. Teddy Le Duc's infectious laugh is a valuable asset. As Phelan he was excellent. George Connor won favor as Perry Wainwright. The balance of the cast appeared to advantage. Huntingtons in Call of the North June 15-18. Rose Stahl June 19-21. Huntingtons in The Chorus Lady June 22-28. Maude Adams June 30-July 2. Huntingtons in Mrs. Wiggs of the Cabbage Patch June 8-5.

It was "some" show at the Shubert June 8-14. The musical stock returned and presented The Red Mill. Roger Gray appeared in the former Stone part of "Con" Kidder. Gray looks like Stone to some extent, and did the somersault on the ladder in regular Stone fashion. Mack Whiting was "Kid" Connor. Gus Weinburg was the governor, and had to repeat "Every Day Is Ladies' Day With Me," a number of times. William Naughton, who succeeded Harry Farleigh as tenor of the organization after the latter's first three days with The Belle of New York, did creditable work as Doris. Matt Hanley's avoirdupois stood him in good stead as the Burgomaster, especially in the dance in the first act. Kenneth Bradshaw struggled with the German dialect successfully as Willem. The feminine contingent of leads was as good to look upon as ever: Jessie Shearer as Bertha; Ann Tauber, Gretchen; Clara Gibson, Tina; Ida Stanhope, the Countess. The two settings were well painted, and the sails of the mill worked perfectly. The Dutch Kiddies and the nifty chorus added much to the entertainment. Dramatic stock in Butterfly on the Wheel June 15-21. Musical stock in King Dodo June 22-28. Dramatic stock in The Talker June 29-July 5.

The Empress had Dorothy's Playmates. Mort Sharp, Sager, Midgley and co., Manning and Ford, and Four Readings.

Jacob Adler appeared at the Grand June 10 in The Abnormal Man. JOSEPH J. PRIZER.

PROVIDENCE, R. I.

Strong roles and convincing situations predominated in the production of A Butterfly on the Wheel, which the Albee Stock co. presented at Keith's June 9-14. Consistent work on the part of the cast in general brought the performance up to a high standard.

The Battle of Gettysburg was vividly portrayed through the medium of moving pictures at the Providence Opera House June 10-14. The first performance marked the fiftieth anniversary of the famous struggle. Good houses prevailed.

Dr. Jekyll and Mr. Hyde in Kinemacolor was the feature film of a fine group of pictures shown at the Empire during the week. The Female Raffles was also among the leading pictures.

Following the usual morning parade thousands of people found their way to the grounds where the "101 Ranch" gave two performances of their famous Wild West show June 9.

Ringling Brothers' Circus was here June 16.

Beginning with the Fall and Winter season early in September, the Colonial will be under a new policy. Coupled with other houses in the larger cities, popular-priced plays from the Stair and Havlin Circuit will be presented during the Winter. H. P. HYLAND.

PITTSBURGH

F. Francis Dillon, a new acquisition to the Davis Players made his appearance in Pittsburgh in The Christian week July 9. He has been associated with stock cos. in Chicago, New York, Des Moines, and Ottawa; also playing in the road productions of Via Wireless, Land of Nod, The Right of Way, and The Girl of the Golden West.

Paul J. Rainey's African Hunt Pictures at the Lyceum continued to draw at that house June 9-14.

The Panama Canal and Balkan War in Kinemacolor pictures were shown at the Nixon June 9-14, and proved interesting, as well as educational. This engagement was limited to one week only.

The Undying Story of Captain Scott and Animal Life in the Arctic in motion pictures at the Alvin every afternoon and evening from June 16.

Hall Caine's The Christian was presented at the Grand by the Davis Players week of June 9. Sarah Truax as Glory Quayle was all that could be desired, and Charles Gunn made a competent Storm. Clara Whipple (who is a newcomer in the cast) was cast as Nettie, and proved promising. Faith Avery, J. Francis Dillon, Morris Foster, Jerome Storm, and Edward Mortimer all were praiseworthy. Altogether, it was a most pleasing offering. The Third Degree is the offering week June 16. DANIEL J. PACKINHM.

RICHMOND, VA.

La Verne Stock co. in The Rejuvenation of Aunt Mary at the Academy of Music June 9-14. pleasing business. Two A Wise in A Gentleman from Mississippi June 16-21.

Moving pictures. Gus Vadia, to good business at the Bijou June 9-14.

Harry Tate and co., Rigers and co., Musical Alvinos, Payne and Lee, John Dooley and pictures to capacity every performance at the Colonial June 9-14.

Along Broadway to good houses at the Empire June 9-14. W. O. NEAL.

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AMUSEMENTS the COUNTRY OVER

ALABAMA.

MONTGOMERY.—EMPIRE: The Georgesons, the Dunedin Troupe, Eddie Ross, Madame Elle, Lewis and Lewis, Bessie Remple and co., Kirk and Fogarty, Dalbeannie and co. 2-7: very satisfactory bill, to large business.

CALIFORNIA.

SAN DIEGO.—SPRECKLES: The Mascot (local), given under auspices of Elks' Lodge, 5-7. The Egyptian Princess (local), by the San Diego Operatic Club, 10.—ISIS: Dark.—LYCEUM: Lyceum Stock co. in The Tenderfoot's Term 2-9; fine performances; good business. Same co. in The Burglar 9-15.—SAVOY (Pantages' Vaudeville): Lasker's Hoboes, Violet McMillan, Jere McAuliffe and co., Noble and Brooks, Ella Fondelier, and Brother, Tetsuwari Japanese Troupe, and the Animated Weekly 2-8; excellent, to fine business. Walter Montague and co., Joseph Callahan, Harland and Rollison, Bob Albright, Maddie De Long, Elsie Kramer and co. 9-15.—EMPRESS: Hall and Clark, Marie La Varre, Mr. and Mrs. Mark Murphy, Vilmos Westony, Ernest A. Hackett, Siayman Alis Arabina Hoo Loos 2-8; fair, to good business. Six Lunatic Bakers, Joe Keisy, Signa, Boland West and co., Tracking Santa Claus, Holmes and Wells, Major and Boy 9-15.—MIRROR: Mason and Mason, Master Joe Harrity and co., Bernard Mosthauer 2-8.—PRINCESS: Three Campobells, Frederick the Great, Selde and Selde 2-8; good, to good business.—PLAZA: Pictures to 8. B. O.—PICKWICK: Pictures to good returns. There is a well-founded rumor that the Orpheum Circuit will take over the Isis and open it in September with the Orpheum shows. The Princess, which has been using the Lever acts, forsook vaudeville about 16, and will run stock musical comedy. The house has lately changed hands. Julia Gray and Raymond Whitaker, of the Lyceum Stock co., are winning many friends among the local playgoers. The big Amusement Park at Ocean Beach has announced that it will open soon for the Summer season. Noble and Brooks have been looking over the city with a view of investing in real estate and making San Diego their permanent home. The Arcade has adopted the plan of giving the patrons free vaudeville. Hawaiian Serenaders 2-8.

OAKLAND.—MACDONOUGH: Frances Starr in The Case of Becky 4-6; fine performance, to capacity houses.—LIBERTY: Bishop's Players presented Mrs. Wiggs of the Cabbage Patch and The Man from Home 2-8; both well presented; business very good.—COLUMBIA: Dillon and King in Twins 1-7; performance and attendance satisfactory.—ORPHEUM: Exceptionally fine bill 1-7; headed by Jessie Busley; attendance large.

MODESTO.—MODESTO: Vaudeville and pictures, with The Great Basarows headliners, 5-7; good bill and business. Ohlmeyer Band 11.—ISIS: Dick Wilber co. in Ole Olsson 5 pleases fair-sized audience.—STAR AND DREAMLAND: Moving pictures; business fair. Manager Martin changes the policy of the Modesto by having vaudeville at reduced prices Friday and Monday.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: S. and C. Vaudeville 4-6 pleased good business. Persinger, violinist, 24.—BURNS: Summer Stock co. opening with Pierre of the Plains 9-14.

CONNECTICUT.

STAMFORD.—ALHAMBRA: Charles Miller and the New York Associate Players presented The Man from Home 9-14 to excellent business. Mr. Miller in the title-role was all that could be desired. Miss Luckett as the title-mad heiress made every line count, and in addition charmingly displayed some of the latest creations in gowns. Meritorious work was shown by Maude Atkinson, Maurice Sylbert, and Mortimer Martini. The Commuters 17-21. Henry Miller, whose Summer home is in North Stamford, has generously organized a 'monster benefit performance in aid of the North Stamford church which took place at the Alhambra 16. He had the services of Chauncey Olcott, Charles Miller and co., and other well-known stars.

WILLIMANTIC.—LOOMER: A Pair of Country Kids 7; second performance, to light business.—GEM: Madame Pewser, pianiste, intelligently interprets fine pictures to increasing attendance.—BIJOU: Fine business.—SCENIC: Packed houses nightly admire the Independents.

WATERBURY.—POLI: Sothern and Marlowe in Romeo and Juliet 10; large and well pleased audience.—JACQUES: The Poli Stock co. in A Butterfly on the Wheel 9-14; good business.

GEORGIA.

FITZGERALD.—GRAND: Chautauqua and Music Festival Week 8-10. Alkahest Circuit. Local managers, George Ricker and C. A. Miller. The entertainments were all of the highest order, and were well attended by most appreciative audiences. The entertainments were as follows: Tuesday, Chicago Ladies' Orchestra, personal management of Louis O. Bunner; afternoon march. Stars and Stripes Forever, and excellent programme. At night Ralph Parlette, the orator of good cheer; an enthusiastic audience greeted both entertainers. The Boston Lyrics in a delightfully varied programme of novelties 4: night, preludes by the Boston Lyrics; lecture by Dr. Frederick A. Cook. Grand Opera 5: song recital by the noted soprano, Grace Hall Ribeldaffer, assisted by Mary Dennison Galley, violinist of Marion, O., and Louise Milligan pianist. Followed by a cartoon lecture by Alton Packard, of Oklahoma City. The Cambridge Players 6. Martha Miller, Pauline Harrison, Hazel Stuart, and Mr. Cofer rendered a most pleasing programme of music and playlets. Afternoon 6 most delightful entertainment of the entire course was given by Hattie Jane Dunaway, reader, and Mable Vann, accompanist (from Arkansas), substituting for Senator Joseph M. Dixon, of Montana, presenting The Winsome Widow in costume to music. This is Miss Dunaway's own original arrangement which she has given all over the country with wonderful success. Professor Pamansika and his trained pets, consisting of educated birds, dogs, and ponies, delighted a good house 7: music by the Iroquois Indian Band. Saturday night 7, grand concert by the Iroquois Indian Band. Monday 9, the Lyric Glee Club, of Chicago, pleased a good house with a splendid programme. Monday night musicale of high order.

MACON.—GRAND: Lewis and Lewis, good business; Bessie Rempel and co., fair; Ethel Kirk and Billy Fogarty, heavy hit; Delbeanie and co., pleasing; John and Mae Burke, great; Eddie Ross, blackface, strong hit; Ethel Mason and Frank Du Tell, very good week 2-7.—PALACE: Musical Sisters, good; pictures and music fine.—MAJESTIC: Empire Musical Comedy co., good co., to good houses.—LYRIC: Excellent pictures and splendid music as usual.

IDAHO.

BOISE.—PINNEY: The Fellowship Singers, Boise's Male Chorus, in Concert 6; pleased large audience. Idaho State Chautauqua 18-28.

ILLINOIS.

DANVILLE.—FISCHER: Great Raymond 2-7; excellent performance, to fair business.—LYRIC: Dark 10.—COLISEUM: Talking moving pictures; fair business.—OLYMPIC: Pictures and incidental vaudeville; good business.—COLONIAL: Incidental vaudeville and pictures; good houses.—PRINCESS: Good films; good houses.—EXHIBIT: Pictures to good houses.—MAJESTIC: Good pictures to good houses.

ELGIN.—GRAND: Riverside Minstrels (local talent) 5-8 pleased capacity business at every performance. The show was the most successful of the many the Riverside Club has staged. It is estimated that 5,000 people attended. Week 9 moving pictures; Kinemacolor Pictures are also being displayed. The Star, Orpheum, and Temple are doing well with pictures.

TAYLORVILLE.—ELKS': The Princess 5. Vaudeville and moving pictures (local) 6, 7 to capacity business. Fort's new Hippodrome opened 11 with vaudeville and moving pictures. It is said to be one of the finest hippodromes in the State.

INDIANA.

CRAWFORDSVILLE.—MUSIC HALL: The Dress Rehearsal 3 pleased an excellent audience. Dark 4-7.—PRINCESS: Emma Boulton Stock co. satisfied good houses 2-7 in A Convict's Sweetheart, Miss Satan, The Parish Priest, Wife in Name Only, Panama, and The Boss of Z Bar Ranch.—JOY: Attractive motion pictures to good business 2-7.—THEATORIUM: Motion pictures 2-7 pleased excellent audiences.—ARC: Motion pictures 2-7 appreciated by large houses.

HAMMOND.—HAMMOND: The Paulist Choir 6; rare and appreciated treat; S. R. O. By Wit Outwitted 10.—ORPHEUM: Good Morning, Judge, and In Wrong 5-11; fair, to good business.

IOWA.

FORT DODGE.—PRINCESS: Carl Hepler has booked some strong attractions for the season, beginning Sept. 1. He also states he has some good time for first-class legitimate. J. Jolly Jones, Jr., former manager of the Princess and the Magic, put on a vaudeville act called Too Joli at the Majestic 9-11, where he gave good satisfaction. Mr. and Mrs. Neil Schaffner have closed with The Blindness of Virtue co., and are at home for the remainder of the Summer.

DUBUQUE.—GRAND: Dark 10.—MAJESTIC: Jack Bessey Stock co. 8-11; The Man from Wyoming 12-14.—AIRDOME: Opened 15 with Jack Bessey Stock co.—UNION PARK: Opened with vaudeville 15.

KANSAS.

FORT SCOTT.—AIRDOME: The Krause co. with Alda Lawrence as leading woman, did not prove a very strong attraction week 2. Plays given: A Fight for Honor, Stronger Than the Law, The Minister's First Lie, Forget Me Not, and The Cow Punchers. Imperial Stock co. week of 9.

HUTCHINSON.—HOME: Riverside Park week 8: West and Van Sicien, comedy musical duo; Burns, Brown and Burns, comedy bar act; Three Kelcey Sisters, singing and dancing novelty; Victor Quartette of Kansas University. Martin Moving Picture House opened 8; big business.

LOUISIANA.

NEW IBERIA.—ELKS: The Wood-Ray Stock co. 8-14 in repertoire. The opening bill, The Pride of Virginia, played to a packed house. Popular prices of 10 and 20 cents.

MAINE.

ROCKLAND.—EMPIRE: Al. Luttringer Stock playing to good business 9-14; clean little bills, well acted. Engagement lasts during the Summer.—ROCKLAND: Vaudeville and pictures 9-14. Margie Maineli, late with Joseph and His Brethren, is spending her vacation here with her parents.

BELFAST.—COLONIAL: Mr. Jarquette in good vaudeville act 9-12; good pictures all the week. Big Sawtelle's Circus was put out of business for the afternoon performance 6 on account of wind, which blew down the tent. Performance occurred in the evening.

MARYLAND.

ANNAPOLIS.—COLONIAL: Motion pictures, Joe Demming, Douglas, Flint and co., and the Dacosta Trio; good business.—LYRIC: Motion pictures and illustrated songs; fair business.—PALACE: Motion pictures to good business.

MASSACHUSETTS.

FALL RIVER.—ACADEMY: Staine's Comedy Circus, Macbeth, the Landry Brothers, Smith, Volk and Cronin, Harry M. Strauss presented "Girls from the Follies," with Steppe and Martin, Eddie Rawley, Barrett and Stanton in Acroes the Border, and Irving Gossler, to large attendance 8-11.—PREMIER: Good bill and attendance.—PALACE: Fine line of pictures and good attendance.—BIJOU: George Graham and co. in The Sunbeam of My Heart, Paul Potter and Alice Sullivan in A Piscatorial Predicament, Lorette and Christine, Williams and Markey, Ed. C. Jordan and co. in Tom Katz Night Out, Anthony and Ross, Ralph Markee, and Sawyer and Tanner in The Artist and the Singer 8-11; good attendance. Miller Brothers and Arlington's 101 Wild West gave two good performances 10 to large attendance. Harlan Briggs closed his engagement with the Mallet-Denison co. 14.

HAVERHILL.—COLONIAL: Kinemacolor pictures and photoplays 9-14.—ORPHEUM: The Mayer Stock co. in The Chorus Lady to capacity 9-14. Miss Valaire as Patricia O'Brien was a complete success. The Orpheum season closed 14. During the Summer the theater will be entirely remodeled. The Fall season will open in August.—MAJESTIC: This ever popular M. P. house continues to draw well, producing film plays from the best studios of America and Europe.—COSY NICKEL: Change of programme daily.—SCENIC: Moving pictures and songs to good attendance. Preliminary steps have been taken toward the formation of a choral society for the study and performance of oratorio in Haverhill the coming Fall and Winter, under the direction of Frederick W. Wodell, conductor of the oratorio concerts at Symphony Hall, Boston, and of the People's Choral Union of 400 voices. 101 Ranch Circus 28.

GREENFIELD.—LAWLER: The Siray Sisters, fancy roller skating and dancing; Harry Ladell and co. of 10 in The Lunch Room Cabaret Girls; McDermott and Wallace, singing and dancing; The Cowboy Girl, black and white and Kinemacolor pictures 2-7; good business. All feature acts pleased. Haverbrook's Cherenne Days, Luca Doce, gymnast, 26-31.—BIJOU: Fred. Welcome, novelty equilibrist; Ashley-Mable Whitman and Picks, motion pictures 2-7; fair business; pleased.

GLOUCESTER.—GLOUCESTER: Lindsay Morison co. in The Lottery Man 9-14, with James S. Barrett in the leading part, and Edna Oliver kept the audience in a gale of laughter till the final act. Rose Morison made her first appearance with the co. and pleased. The End of the Bridge 16-21.

MICHIGAN.

SAULT SAINTE MARIE.—SOO OPERA HOUSE: Local minstrels 19, 20. Kinemacolor pictures of Panama Canal 27, 28. Cornell-Price Stock co. 30-July 12.

MISSOURI.

ST. JOSEPH.—LYCEUM: The Kinemacolor co. presented a series of motion pictures 9-15 to fair business.—AIRDOME: The Poulter and Welsh Players had a successful week 1-7 in In the Bishop's Carriage; Mr. Poulter and Miss Allyn deserving special mention for their good work. The co. presented A Gilded Fool 8-14.

JEFFERSON CITY.—JEFFERSON: Vaudeville and pictures 2-7. First half: Willis and Willis, good. Last half: McGinn and Nevill, good; fair business.—GEM: Vaudeville and pictures 2-7. First half: Arthur and Jeanet, fair. Last half: That Trio, fair; business satisfactory.—STAR: Motion pictures to S. R. O.

DE SOTO.—JEFFERSON: Kramne and Butler 2, 3 pleased good houses. Earl and Earl 4, 5; fair. Boyd and Howland 6, 7; satisfactory. Lew Woods in Rolling Point 9, 10.

NEBRASKA.

LINCOLN.—OLIVER: Dark 9.—ORPHEUM: Captain Powers and Paulina, Isabell Miller and co. and pictures pleased capacity 2-4. Royle Woolfolk's Petticoat Minstrels pleased capacity 5-7. This was the best of the tabloids that have appeared here this Summer, Honeymoon Trail 12-14.—LYRIC: Kuma Jans, Don Ranhael, Geer Trio and pictures pleased capacity 2-4. Arcona Trio and pictures pleased capacity 5-7.—CAPITAL BEACH: Week 1-7 a good one for business.—AUDITORIUM: Seeing London Moving Picture Co. 9, 10.

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coin moving pictures 5-7; good business. The pictures were dim and indistinct. Buffalo Bill and Pawnee Bill's advance car in the city 9. The Wass, formerly in vaudeville, are with Max Wittel's London Girls Musical Comedy co. playing small time in Nebraska.

NEW HAMPSHIRE.

MANCHESTER. — AUDITORIUM: Vaudeville and good photoplays pleased large houses 7-7.——CROWN: Good photoplays; excellent business.——QUEEN: Excellent pictures and illustrated songs; usual packed houses. The Auditorium has closed vaudeville acts during the Summer months, and the management will give to the patrons the best feature photoplays obtainable. James K. Hackett in a three-reel picture, The Prisoner of Zenda, 12-14. The Massabesic Lake Theater opened 16. Ringling Bros. Circus pleased two capacity performances 9.

DOVER. — ORPHEUM: Metropolitan Trio, Roy Melanson, Florence Mascotte, Fred. Esterbrook and pictures delighted big business 2-7.——LYRIC: Mull and Randall, Dora Hamilton, Earl and Bartlett, and feature pictures, including Blanche Walsh in Tolstoi's Resurrection pleased capacity 2-7.——STAR: Sagar Grant, Mrs. Bessie Pinkham Neal, Edith Hutton and good pictures satisfied big business 2-7.

PORTSMOUTH.—THEATER: Daily Brothers, Three Dixon Sisters and pictures pleased big business 5-7. Ezra Kendall, Jr., Grenier and La Fose and a good picture programme 9-11 to full houses.

CLAREMONT.—OPERA HOUSE: Dark 11. Young Buffalo's Wild West, two performances 7; large and pleased audiences.

NEW JERSEY.

BURLINGTON. — AUDITORIUM: Quality film play with The Wrong Road to Happiness as feature offering on special programme drew good business 5. On the bill of vaudeville and pictures 7 the Versatile Trio made merry in songs and jests, and were accordingly received with topline honors. Another act and then some; excellent attendance. A spice of variety was given the otherwise dull week by the first presentation in this city 9, of talking pictures exhibited by the Edison first road show on tour; capacity audience; well pleased. Charles H. Hoyt's foremost comedy, A Midnight Bell, revived and introduced by the Selig Co., with an additional four reels, was shown to appreciative audience 12. Failing eyesight has caused the retirement of George W. Tichenor from the orchestra of Taylor's Opera House, Trenton, N. J. Mr. Tichenor is well known to the profession and a former member of staff of musicians at the Auditorium; he will engage in other pursuits. The Tuxedo is an "advanced idea" club recently given life by a coterie of congenial spirits associated with things theatrical in this city. It is said that ten road cos. will tour the States with the Edison Talking Pictures.

NEW YORK.

ELMIRA.—RORICK'S: The Rorick's Opera co. scored a tremendous hit in Marcelle 9-14; capacity business. Florence Mackie, the new prima donna, made her initial appearance as Marcelle, and received an ovation at every performance. Another newcomer, Boyd Marshall, signed for the leading baritone roles, made a most favorable impression as Klug. Walter Catlett was a host of humor as Baron Von Berghof, and Henry Coote made a dashing Karl Von Berghof. Eddie Morris and Edna Bates pleased immensely, and others who did well were W. H. White, Grace Ellsworth, Walter Greene, Lillian Ludlow, Fred Emerson, C. W. Moore, Una Brooks, Charlotte Fielding, Gertrude Fielding, Elsie Lerch, Jane Edwards, Maybelle Buckingham, and Dorothy Sterling. Nace Bonville looked after the stage, and George Lyding directed the orchestra with skill. The Tattooed Man 16-21.——MOZART: Phina and Picks, Lavine Trio, Musical Ellisons and McCormack and Wallace 9-14; large and delighted houses.——MAJESTIC: Paul Asard Trio, Weston and Weston, Ten Honey Girls, and Edzar Berger 9-14; strong bill; large business.——LYCEUM: Pictures 9-14; large houses.——COLONIAL: Pictures 9-14; large houses. The Colonial will offer pictures throughout the Summer, under the management of George F. Dunbar, former manager of the Mosart. Frank Ross, dramatic editor of the Elmira *Advertiser*, and Frank Tripp, press agent of the Mosart, are publishing a creditable programme. It is called Rorick's *News*.

GLENS FALLS.—EMPIRE: W. J. Dubois, Power and Chapman, Leonard and Whitney, Edison's Talking Pictures 11, 12. Gilmore, Kinky and Gilmore, A. D. T. Adair, Mysterious Edna, pictures 9-14; excellent business; good bill.——PARK: The Dan Dawson co., Hippodrome Four, Knapp and Knapp, Lillian Carter, Kinemacolor pictures 9-14; good bill and business. Manager Jo Miller of the Empire, has secured leases of theaters at Port Henry and Fort Edward, N. Y., and is about to close a deal for another theater in this vicinity. He will book for a three split circuit.

NEWBURGH. — ACADEMY OF MUSIC: Chauncey Olcott in The Isle o' Dreams 10; crowded house; pleasing performance. Kinemacolor motion pictures 11-14; pleasing performances; big business.——COHEN'S: Herbert and Clarabelle Farjeon, George Hall, Donahue and Stuart, Vaudeville Brokers 5-7. The Girls from Bonnie Scotland, Leona Guerney, Gaylord and Herron, Leander and Morck, Glenn Ellison 9-11; big houses; pleasing performances.

SYRACUSE.—WIETING: Graustark 9-14 attracted large audiences; Harrison Ford, Forrest Orr, Albert Sackett, Cecil Kern, Mary Sullivan, and Isabelle Rea were favorites.——EMPIRE: Another Cohan play, Fifty Miles from Boston, was put on 9-14 and witnessed by good sized houses. Ralph Kellard, Charles Stanley, Lynn B. Hammond, Florence Edney, and Rebecca Ridgeley were prominent.

BINGHAMTON. — STONE: Well balanced Keith bill to three S. R. O. daily houses 9-11, with the Musical Ellisons, McCormack and Wallace, Modena Singing Four, Edgar Berger, Swan and O'Day, Arthur Leoine and co. of ten in From Coney Island to the North Pole; two-reel pictures. Hagenbeck-Wallace circus 20.

GLOVERSVILLE.—DARLING: Vaudeville and pictures 9-14. First half: Four Mollasses Sisters, Gertrude Mazill and co., Delaphone, Andrews and Thomas. Last half: William Lamphere and co., Phillips and White, Bernard and Lloyd, Bliss and Gale; good bills; packed houses.

HERKIMER. — GRAND OPERA HOUSE: Dark 10.

OHIO.

YOUNGSTOWN. — GRAND OPERA HOUSE: The Youngstown Players in Forty-five Minutes from Broadway 9-14; packed houses. The work of Georgie Hays as Mary is scoring a big hit, and deserves a great deal of credit in her singing as well as her acting. The co. as a whole deserves much praise.——PRINCESS: The Little Johns, Marion and Thompson, Happy Reiley, Whitney and Bell 9-11; packed houses. IDORA PARK: Elg Zag Alley 9-14 to well-pleased business. —— DOME: Talking pictures and concert 9-11; packed houses at every performance.

SPRINGFIELD. — FAIRBANKS: Porter and Clark, Nat Wharton, Harvard and Cornell, and Emilie Turene and co. were the bill week 9-14, and pleased good patronage.——SPRING GROVE CASINO: Prince and Wayne, Grace Wasson, Sophie Everett and co., Weber and Young, Carey Wilbert and Carey gave a satisfactory bill 8.

NEWARK.—AUDITORIUM: Photoplays to full houses afternoon and evening. Mary Garden in Cleopatra 23, 24.

OKLAHOMA.

M'ALESTER. — STAR AIRDOME: The Rush Stock co. pleased good crowds 2 and week. McDonald Stock week 9. Albert Taylor Stock 16-21. Hutchinson Musical Comedy co. 23-28.——YALE-MAJESTIC: Pleasing motion pictures to fine business 2-7.——LIBERTY: Moving pictures, fair houses.——VICTOR: Motion pictures and pleased good business. Bowman Stock canceled at Star Airdome 9 and week. Mortimer Players canceled 16 and week, and Austin Musical Comedy co. canceled 23 and week.

MUSKOGEE.—WIGWAM: Panama Musical Comedy co. 1-14; good co. and business in A Trip to Spain and A Gay Old Boy.——GAYETY: James K. Hackett in The Prisoner of Zenda 5-7 pleased large business.

PENNSYLVANIA.

LANCASTER.—FULTON: Arvine's Players in the fifteenth and last week of their engagement in Forgiven 9-14 pleased very large audiences. In the cast: George Arvine, Edwin Forsberg, Marcus Hoefs, Francis Joyner, P. G. Mitchell, G. H. Hood, W. H. Byrnes, Edytha Ketcham, Helen Courtney, Violet Carroll, and Flora Fasig. It was the largest and most successful stock engagement ever played here. They will return Sept. 1.——COLONIAL: James Grady, supported by Madeline Clark and Ben L. Peer in At the Toll Bridge, Reed Brothers, Pealson and Goldie, Ray Meyers and pictures 9-11 pleased very large houses. Abbott Adams of The Pink Lady co. is spending his vacation at home here. He will rejoin the co. at Montreal in July. The local amateurs who recently sang The Mikado have a permanent organization called the Lancaster Operatic Society. The officers are: President, M. J. Snook; vice-presidents, Herbert Smeltz and C. F. Humphries; treasurer, John Bauman; musical director, Margie Humphreville; pianist, Mary Belle Wanbaugh; state director, David B. Gundaker; Executive Committee: Mrs. Harry Long and Mrs. William Harvey.——FAMILY: English Jack O'Brien 11. In connection with the Luther McCarty-Al. Pilser pictures.

SCRANTON.—POLI: Under Southern Skies week 8, to excellent business. Lillian Bayer as Lelia Crofton, Alfred Swenson as Burleigh Mayor, and Robert Thorne as Steve Daubeny were in their element, and their work was splendid. Nina Saville as Aunt Dosby merits special mention, and all others did remarkable work. The Woman 16-21.. Ladies of the Order of the Eastern Star, in convention here, attended the performance Tuesday night, filling the entire lower floor. The Frank Lea Short Open Air Dramatic co., gave The Romancers, by Edmund Rostand, on the lawn in front of the Scranton Country Club House 7. The play was exceedingly well given. In the cast: Straforel, Sydney Greenstreet; Percinet, Joseph Schildkraut; Bergeman, Harry Llewellyn; Plasquin, T. Wigney Percyval; Maid, Margaret Field, and Sylvette, Kathryn Vincent. The applause was hearty and generous. Carl Hagenbeck and Wallace's Shows 19. At Luna Park business is excellent. The free attractions are photoplays and Professor La Mar's exhibition of magic art.

WILLIAMSPORT. — LYRIC, ORPHEUM, GRAND, CITY, and HIPPODROME: Offer motion pictures to good business; the pictures are bright, new, and interesting.

EASTON.—OPERA HOUSE: Vaudeville and moving pictures 2-7; fair business; closed 7. Hagenbeck and Wallace Circus two large audiences 6.

RHODE ISLAND.

NEWPORT. — OPERA HOUSE: Malley-Denison co. in Mary Jane's Pa 9-14; one of the best productions of the engagement, with fine work by James Crane and Blanche Shirley. Madeline Reynolds as Mary Jane was a decided hit. The co. was enlarged for this piece, Houston Richards, Eddie Merrigan, Sophie Allen, and Frank Bennett making their first appearance; big houses. Madame X follows.——COLONIAL: Nestor and Dahlberg, Reed-St. John Trio, Mary Keough, Adelaide Hermann, Gilmore and Ozuman, Fred and Bess Lucier 9-14.——BIJOU: Independents 9-14; fine business at both houses.

TENNESSEE.

BRISTOL. — COLUMBIA: Vaudeville, including Frederick Wilmore, Shriner and Richards, McAleavy Marvels, Louise Carlisle, Havana Four, Dan Delmar and motion pictures 11-13; excellent bill; good business.——HARMBLING: Paul Gilmore and Kathryn Hutchinson in The Havoc 14.

TEXAS.

DALLAS.—CLIFF CASINO: Week 9: The Gamblers; week 16, Our New Minister; week 23, Mrs. Dane's Defence; strong co.; fine attendance.——GARDEN: Week 9: Summer Girl Comedy co., closing bill for season; poor; fair attendance.——MAJESTIC: Closed for season 7.——SCOTTISH RITE CATHEDRAL: 10-12, formal dedication of the world's greatest pipe organ, costing $30,000, by Clarence Eddy, of New York and Chicago.——QUEEN: Special 11: Why, motion pictures.——HIPPODROME: 8, Special Sunday concert and three reels, Miss Mischief, Mimosco Sweetheart, Via Cabaret.——WASHINGTON: Week 9: Music programme and organ recitals. Eugenia Munzenheimer recital at the Bush Temple 7 was one of the best rendered this season. David Ormesher 10 gave the first of a series of artist pupil recitals, presenting Alma Bullock, soprano; Robert Bradford, baritone; Blanch Witt, mezzo soprano, assisted by Fern Hobson, violinist. Mrs. Fred. B. Ingram presented Jessie Truett in a piano recital at the Park Hotel 12. Elizabeth Ayers and Dorothy Baker assisted; the audience was large and pleased. The pupils of Eugenia Potter Tierney gave a recital in the studio of Mrs. Harriett Bacon McDonald 6; programme well rendered. The pupils of Bessie H. Brown gave a recital 7; special prizes were awarded to Vivian Lane, Annie Hizzins, and Keith Lewis.

EL PASO. — CRAWFORD: Vaudeville and moving pictures to good houses.——AIRDOME: Manager Fogg has made arrangements with the Don Carlo's Dog, Monkey, and Pony Circus for a short engagement at this Summer resort. The Lee Remington's Summer Girls opened 16 for a long engagement. The different picture shows are doing a good business, notwithstanding the warm weather.

VERMONT.

ST. ALBANS.—WAUGH'S OPERA HOUSE: Avery Strong co. 9-14; opened to good house. Plays: A Texas Ranger, Lena Rivers, For Mother's Sake, The Final Settlement, The Girl of Eagle Ranch, and Under False Colors.

VIRGINIA.

PETERSBURG.—ACADEMY: The Regata Girls and pictures 2-7; small attendance.——COCKADE AND VIRGINIAN: Motion pictures; fair attendance.——STARLIGHT PARK: Good business in motion pictures 2-7.

WISCONSIN.

BELOIT. — ORPHEUM: Kempton Komedy co. in Girl of the Golden West 2-7; good business. James Boys in Missouri 9-14.——GRAND: Moving pictures and vaudeville; capacity.——STAR, LYRIC, and DIXIE: Moving pictures in each; excellent business.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE: The Stanley Stock co., which opened a Summer engagement May 17, has been playing to light business all through and closed abruptly 7, when the co. refused to play the last act of The Vendetta, the bill for the evening, as salaries had not been paid. Besides the arrears of salary, the management of the co. is in debt to the Grand and to a number of local firms, one of which put in a bailiff and seized the co.'s effects. Arthur Stanley and his wife managed to leave the city on the 10th, but the other members remained stranded. Manager Minhinnick, of the Grand, states that Stanley came here with practically nothing and that to help him out he personally guaranteed their hotel bill and some of the other accounts for which he took his notes. Barnum and Bailey 12. Col. Ferari's Shows United gave a Summer carnival here week of 16-21 under auspices of local Trades and Labor Council. Springbank Park Theater will open for the season 23 with the Stoddart Stock co. W. L. Stewart, proprietor of the Princess Picture Theater and also of the Stoddart Stock co., has had the theater at Springbank for a number of years.

SASKATOON, SASK.—EMPIRE: The Henry B. Harris Estate presented Rose Stahl in Maggie Pepper 2, 3 to very critical audience. Dorothy Toge, the girl with two grand opera voices, soprano and tenor, accompanied by F. M. Geo. pianist, gave one concert before small but critical house 5-7. Le Comte and Fleaber present the musical spectacle, The Prince of To-night 9-11. Maude Adams in Peter Pan 16, 17.——SHERMAN-STAR: Imperial Stock co. in The Romances 9-11. J. H. Markel presents Whose Little Girl Are You? 12-14.

OTTAWA, ONT. — RUSSELL: Closed for season.——DOMINION: Dominion Stock co. presenting The Walls of Jericho 9-14; scored great hit; very large houses at each performance. Mrs. Wiggs of the Cabbage Patch 16-21.——ARENA: Barnum and Bailey's Circus 23.

ST. JOHN, N. B.—OPERA HOUSE: Whyte Tabloid co., second week 9 in The White Hat, using dates originally assigned to Primrose and Dockstader Minstrels.

HAMILTON, ONT. — SUMMER MOUNTAIN: Salome Jane May 20; big business. When We Were 21 week 2; capacity. The Great John Gantor week 9.

BRIEF OF LATE REPORTS

Alabama, Montgomery, Empire: Foschere, Lee and Perrin, Clarence Wilbur co., Madelyn Shone, Bradshaw Brothers, Caites Brothers, the Musical Shirleys week 26.

Georgia, Dublin, Crystal Palace: King, Murry and Jones Musical Comedy co. 2-5. Amuse: Frank Lamonte Comedy co.

New York, Fulton, Quirk: Talking pictures for the first time 5, 6, and high-class vaudeville and pictures for two weeks. P. O. Elks entertained the G. A. R. for their annual campfire 13.—Schenectady: Ackerman J. Gill, manager Mohawk, has been appointed deputy sheriff.

Rhode Island, Newport, Opera House: Malley-Denison co. in Charley's Aunt 2-7, Mary Jane's Pa followed. Colonial: The Clevelands, Luola Blaisdell, Walter Bedell and co., Garden of Song, Nelson Waring, Nichol Brothers 2-7. Bijou: Independents, featuring The White Glove Band 2-7. Manager Rogen, of the Opera House, had a force working Saturday night and Sunday painting and cleaning as far as the limited time would allow. A number of changes and improvements will be made during the Summer.

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provements are planned before the Fall season. Opening of Freebody Park 16.

Texas, Bonham, Pooler's Airdome: Opened 2 with the Spooners in repertoire. Ray Pooler is proprietor and manager. The Mystic was recently rebuilt and refurnished its motion picture. Steger Opera House: Moving pictures and vaudeville. Best: Moving pictures.

Wisconsin, Stevens Point, Grand Opera House: Frolics of 1913 (return), with Kitty Francon and Rube Welch, May 30. Vaudeville 30-31. High School play, Cupid at Vassar, 6; K. R. C. Gilsdorf Band and Concert co. 7. U. S. Band: From Manger to the Cross.

Canada, St. Catharines, Grand: Prior to closing Grand 7, the house ran a two-week's vaudeville to capacity houses. Week 2-7: Harmon and Harmon, Colonel Ned Seymour, Melnotte, Douglas and Douglas, Reyno-Brooks co., the Macedos, Fox, Roberts and Whitt (features), Kelly and Kelly, Billy Curry, and Art Mimmas.—Regina, Regina: Ball Hon May 30-31. Orpheum Vaudeville 2, 3. Rose Stahl 5, 6. Whose Little Girl Are You? 7. The Melissa 13, 14.

KANSAS CITY

The week of June 8 was the final echo of the departed season in the local theatrical world, as next week will find only the Empress, a vaudeville house, remaining open. The season as a whole has been a fairly good one in Kansas City and local managers of all the houses are quite well pleased with the results.

Joe Hanbert had Eva Tanguay and her vaudeville co. as the attraction June 8-14, playing to big audiences nightly. As usual Miss Tanguay was a big hit, and her Salome dance proved the big hit of the performance. Other numbers on a bill that found favor were the Musical Nosses, Johnnie Ford and Melville Collins, Harry Hastings and co., Bonomor Arabs, Juggling Jordans, and Mortaney and Hanlon. This was the closing week at this theater.

The Eva Lang co. closed their special stock engagement at the Willis Wood with The Girl of the Golden West the week of June 8, playing to the usual good business. A big cast was required for this production and rather elaborate staging as well, but Manager Woodward met all these requirements admirably, so that the play compared most favorably with the big road companies seen here in the piece. Miss Lang scored heavily in the name part and was ably supported by William A. Morse as Dick Johnson and Frank Denithorne as the sheriff. Others of the co. were well cast also.

A big bill at the Empress June 8-14 was headed by Patsy's Diving Girls, who pleased immensely. The Navassar Girls were also a hit, while other acts all won applause.

Don Philippini's Band played their third week at Electric Park June 8-14 to increasing crowds. The big bathing beach is becoming more popular every day as the weather grows warmer, while other attractions are also coming in for liberal patronage.

Fairmount Park drew good crowds June 8-14, five vaudeville, boating, bathing, dancing, etc., all pleasing.

D. KENNY CAMPBELL.

INDIANAPOLIS

The cool evening brought out a large, well-pleased audience to witness the opening performance of Our New Minister, the sixth play put on by the Murat Players at the Shubert-Murat June 8-14. Joseph Jenner in the title-role and Elsie Herndon Kearns as the convict's daughter gave true value to their roles, which offered but little opportunity for either. James A. Bliss carried off a large share of the honors as Curtis Horton, a character role he handled to perfection. Thomas Wolfe shared honors with Mr. Bliss in the widely different role of the convict, giving an earnest, sympathetic performance, which made a deep appeal. Raymond Van Sickle scored as Skeesicks. Philip Lord afforded many laughs as Startle, the detective, and Ernest C. Warde was seen to pleasing advantage as the queer old postmaster. Eugene La Rue, Theodore Doucet, Emily Calloway, Clare Summers, and Harry Pihl contributed their share in less important roles. When All the World Was Young, with Florence Webber, June 15-21.

Keith's Summer Garden offered Mora, the Mitchell Sisters, Fields and Allen, Bimberg, Marion and Day, and Les Kelliers June 8-14.

At English's were Mott and Maxfield, Reeder's Merry Musical Maids, Fred Bemolle and Sister, and Katherine Shepard.

The Hull House Players of Chicago presented Galsworthy's well-known play, The Pigeon, at the German House June 14.

Louis Wesley (Jones), a former newspaper man of Indianapolis and one time press representative of the Grand, now Keith's, was one of the hits of the bill at Keith's week June 2 in a musical skit written by Mr. Wesley, called Cupid's Ladder, in which he was assisted by charming Rhoda Nicholls. Mr. Wesley has written a great many popular songs and his dozen or more vaudeville sketches have all been successes.

PEARL KIRKWOOD.

ST. LOUIS

The Suburban Stock co. presented Cinderella to good business at the Suburban Garden June 8-14. Dianna Storm, Arthur Behrens, Morris McHugh, George Sheffield were among the principals whose work deserve special mention.

Snow White was the offering at the Marguerite Clarke Theater June 6-14. Miss Clarke played the part very attractively and was fully appreciated by large crowds. Forrest Winant also scored. The costuming, which was quite a feature, was in charge of R. Schmidt Co. He also furnished the costumes for the Suburban co.

VIVIAN S. WAWKINS.

SPRINGFIELD, ILL.

The closing bill of vaudeville at the Majestic June 2-8 was one of the best offered this season and any one of the acts could claim the honors as headliners. The Yalto Duo were the most graceful and artistic dancers ever billed here; Ramadell Singers, a very pleasing act; Toomer and Hewins, clever sketch artists; Onell and Wamsley in good comedy; Deino Troupe, artists par excellence; Misses Young and Moore, clever singers and dancers; Paul Kleist in The Land of Dreams, was in a class by himself; Richards and Kyle, Stuart and Hall, and Lowe and De Marie made up a bill that more than pleased the patrons. The Majestic, under management of George Rierton, has proved the most popular playhouse in Springfield; crowded houses have greeted every show and as the greater percent of acts this season were high grade, the owners and management have the good will of theatergoers. The house will be redecorated and open the 1913-14 season about Sept. 1.

Burlesque and vaudeville at Empire June 2-8 pleased very good business. Marie Woods in singing all the latest song hits has made herself popular with the patrons of this place.

Very fine business and high class photoplays at the Lyric. The District Attorney's Conscience (by Lubin Co.) proved a great drawing film and played to S. R. O.

The Vendetta is always crowded with appreciative patrons enjoying the best of pictures. Into the North (S-A) and The Only Veteran in Town (Vitagraph) were the most popular films this week and drew fine business.

Fine business and pictures at the Grand: Past Redemption (Kay-Bee) was feature film this week.

Crowded houses all the time to the best of independent pictures at the Galety.

Fine business and high class pictures at the Capital. In the Kentucky Feud was feature film, with Martha Rossel as the star.

Why? the three-reel feature film, with other good pictures, drew good business at the Royal week June 8.

Interesting pictures to good business at the Savoy, Amuse-U, Casino, and the Lincoln.

Plans for the construction of an amusement temple on the south side of Adams Street, west of Third Street, housing a motion picture theater with a seating capacity of 1,500, also a skating rink, refreshment parlors, and billiard room have been presented to Mayor Schnepp, the owner of the property. The co. will incorporate with a capitalization of $100,000. The backers assert that only first class pictures will be shown and all other amusements in building will be of a high grade and run in a first class way.

The Illinois Watch Factory Band celebrated their thirty-fifth anniversary with a grand concert and ball at the State Armory June 13. This is the oldest musical organization in the State and has a reputation throughout the Middle West as being one of the best non-professional organizations in existence. The band is composed of forty-five members, and when it originally started its members were employes of Illinois Watch Co., and even now a great number of them are still with the co. Louis Lehmann has held the position as leader for thirty years.

Adolph Loeb has opened the large dance pavilion at Dreamland Park. Mr. Loeb is one of the best known orchestra leaders in Central Illinois, so good music is assured.

Elberta Claire, the girl who is making a 10,000 mile trip around United States, stopped here for four days and appeared at two of the local picture houses in imitations of moving picture stars, and also gave a short lecture to large crowds.

The Illinois Zoo Amusement co. was incorporated here last month with a capital stock of $50,000. It is the intention of this co. to build a park north of the city on Sangamon River.

Springfield is to have one of the most modern and up-to-date skating rinks in this part of the country. This rink will be one of a chain throughout the country. Work has already commenced on the structure and will be completed by Sept. 1.

ELMER Y. TOMPKINS.

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WOMEN

Ainsworth, Grace. Arst Adams. Mrs. Ralph Adams. Mary Alberts.

Barth, Emmy, Alice P. Byers. Hilda Berglund. Mrs. Fred Barnard. Agnes Bruce. Mrs. M. A. Byrnes. Edith Black.

Carver, Anet. Hell Claire. Lois Clark. Virginia Lee Carter. Hazel Campbell. Lola Clifton. L. Crossman.

Dresser, Edna. Helen Downing. Gertrude Dalton. Mrs. F. Dickson. Louie Dacre. Margaret Dunne. Carmen Du Bal. Vera De Ford. Marie De Beau. Kate Donnelly.

Evans, Jane.

French, Adelaide. Marion Forbes. Nan Finnerty. Gertrude Faxon.

Graham, Marie. Edna Garrick. Monda Glendower. Florence G. Gay.

Hamilton, Ida. M. Hardy. Letty Holmes. Manola Hughes. Louise Hallett. Carroll Hamilton. Mrs. Del Hawkins. Maude Hartford. Mrs. S. Hall. Alice Hagerman. Mrs. S. Harris. Bobbie Harris. Mrs. H. Hickman.

Jerred, Izy. Nattie Jordan. E. Jensen.

Keane, Margaret. Vinnie Kingston. Mrs. M. A. Kurner.

La Roy, Gladys. Mrs. N. Lingard. Bessie Lee Lentina. Alice Learn. Mabelle Lewis. Isabel Pitt Lewis.

Marshall, Margret, Florence Evelyn Martin. Aileen May. Mrs. Jos. Monoham. Alice Mortlock. Louise Marshall. Agnes Marc. Margaret Millette. Mrs. E. S. Murphy. Mrs. J. F. McCauley.

Neuman, Florence. Beatrice Noyes.

Priestman, Dorothy. Ellen Perry.

Ryan, Anita. Lola Reed. Jessaline Rodgers. Mrs. R. Robinson. Grace Reals. Clare Bela. Elizabeth Ritter. Ethel Ratt. A. Reise. Ethel Romain.

Stowe, Leslie. Ethel Smith. Madeline Straub. Mrs. Will Smith. Ethel Sesler. M. Sprague. Ruth Strathmore. Grace Stevenson. Mrs. Baldwin Sloane.

Thompson, Rosamond. Vera Townsend.

Woods, Louise, Mrs. Wooster. Bessie L. Whipps. Bernice Woods. Mrs. H. Walton. Laura Walther. Laura Walker. May Walsh.

REGISTERED LETTERS.

Anna Nichols. Hope Maxwell.

MEN

Atwell, Roy. O. W. Allish.

Bancroft. Chas. H. B. Boyd. Kirk Brown. Royal Byron. Robt. Brooks. Edw. Blair. Carl Berch. Noah Beery. Theo. Babcock. W. G. Bishof. Wm. Blaisdell. E. P. Brooks. Al. Beasley. Jas. Brophy. Geo. Berliner. E. V. Baker. Conn. J. A. Henry Conklin. Percy Clark. Gardner Crane. Wilbur Cox. A. E. Chipman. Johann Connel. A. C. Chandos. L. G. Carroll. Eddie Clark. A. Carlingham. Will Canfield. Thos. Cowen. Clyde Cole. Fraser Coulter. Webster Cullison. Ralph Cummings.

Dempsey, Clifford. S. L. Dean. Frank Davis. J. D. Durham. Clarence Devine. Jas. Duncan. A. Dunnigan. N. Daly.

Eaton, B. Homer. W. C. Elmendorf. Arthur Elliott. Edw. Ewald. John Edwards.

Filcher. Roy. Howard Fay. Albert Fox. Geo. Fredericks. W. E. Flack. Edwin Fowler.

Glover. Harry. Gerald Gardner. Wm. Grant. Wm. L. Gibson. A. H. Gillett.

Hoey, Herbert. Wm. Halligan. Geo. Halpin. Geo. Heward. Harry Humphrey. Bert Hyde. Arthur Hymans. Richard Hutchins. Jack Holden. Bert Herbert.

Jennings, Fred. Fred Jannery.

King, Wm. T. R. E. Keane. J. F. Kolkins. Joe Kennedy. Walter Kingsford.

Lewis, Samuel. W. I. Love. Percy Lennon. John Loftus. R. P. Lewis. A. W. Lewis. Roy Lynn. M. Livingston. C. La Viers. Percy Leach. Geo. N. Leary. Peter Lang.

Masterson, Jas., Christy Matthewson. Ed. Moran. Chas. H. Montgomery. J. T. Murray. Fred Mansfield. Jas. Marshall. Arthur Marshall. Frank Murphy. Frank Monroe. Jas. Miller. Robt. Milliken. Milburn Morants. Fred Monier. Jas. Madden. W. R. Maralis. Jos. McCoy. Mike McNellis. J. W. McConnell.

Norris, Edmond.

Pollock, Alex., Russell Price. W. H. Post. Wm. Paulson.

Quinn, I.

Reynolds, Francis. E. J. Ratcliffe. Robt. B. Ross.

Sherman, Arthur. Henry Santry. Chas. Sinclair. J. C. Smith. Sol Solomon. Bruce Smith. Hal Stark. Osborne Searle. Alexander Spencer. W. H. Sloan. Richard Schubering. Mr. Stillman. Harold Salter.

Thorn, John. Henry Testa. Chas. Taylor. A. M. Thayer. Harold. L. S. Taylor. David Torrence. Jerome Tobin. B. Tiemann.

Williams, Gus. Chas. E. Wright. Frank Weaver. C. W. Fraser. J. R. Williamson. Frank Wallace. Ed. Waldman. John F. Webber. Vernon Wallace. Theo. Welker. Solly Ward. Willard Webster. O. F. Wolf. Al. Warta. Thos. Williams. H. P. Webber.

Yeoager, Edw.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): Prince Albert, Alta., Can., 16; Regina 19, 20, Brandon, Man., 21; Winnipeg 23-25, Duluth, Minn., 28, St. Paul 30-July 2.

BATES, BLANCHE (Charles Frohman): Seattle, Wash., 16-18, Portland, Ore., 19-21, San Francisco, Cal., 23-July 5.

EVERYWOMAN (Henry W. Savage): San Francisco, Cal., 15-July 5.

GHOST BREAKER (Maurice Campbell): Chicago, Ill., May 18—indefinite.

GIRL OUTLAW (Clyde Anderson): Sherman, Tex., 17, 18, Wichita 19-21.

HOW MUCH IS A MILLION (Charles B. Hopkins): Chicago, Ill., June 30-July 12.

LAVENDER AND OLD LACE: Chicago, Ill., 1-31.

LITTLE LOST SISTER (Walter and Sherman): Chicago, Ill., 1-21.

MASON, JOHN (Charles Frohman): Los Angeles, Cal., 15-21.

MISSOURI GIRL (Eastern: Marie H. Norton): Richland Center, Wis., 16, Lancaster 20, Soldiers' Grove 21, Viola 23, Boscobel 24, Fennimore 25, Montfort 26, Brodhead 27, Evansville 28, Mt. Horeb 30.

MISSOURI GIRL (Western: Norton and Rith): Chicago, Ill., May 26-June 21.

NAZIMOVA, MME. (Charles Frohman): San Francisco, Cal., 9-21, Oakland 23-25, San Jose 26, Sacramento 27, Fresno 28.

NEWLY MARRIED (Cohan and Harris): Atlantic City, N. J., 16-21.

OLD HOMESTEAD (Frank Thompson): Boston, Mass., May 19—indefinite.

PHILLIPS, ALBERT, AND LEILA SHAW (Rowland and Clifford): Chicago, Ill., May 18-June 28.

PRINCESS THEATER PLAYERS (Holbrook Blinn): New York city March 14—indefinite.

ROMANCE (Messrs. Shubert): New York city Feb. 10—indefinite.

STAHL, ROSE (H. H. Harris, Inc.): Minneapolis, Minn., 16-18, St. Paul 19-21.

TAYLOR, LAURETTE (Oliver Morosco): New York city Dec. 30—indefinite.

WITHIN THE LAW (A. H. Woods): New York city Sept. 11—indefinite.

PERMANENT STOCK

ACADEMY: Jersey City, N. J.—indefinite.

ACADEMY OF MUSIC: Richmond, Va., May 5—indefinite.

ACADEMY OF MUSIC (William Fox): New York city Dec. 2—indefinite.

ALBEE (Edward F. Albee): Providence, R. I., April 7—indefinite.

ALCAZAR: San Francisco, Cal.—indefinite.

ARVINE'S PLAYERS (Al. Trahern): Lancaster, Pa., March 3—indefinite.

AUBREY (D. Otto Hitner): Fairmont, W. Va., May 26—indefinite.

BAKER PLAYERS (George L. Baker): Portland, Ore.—indefinite.

BAKER, LEE, AND EDITH EVELYN (M. Bainbridge): Minneapolis and St. Paul, Minn., May 25—indefinite.

BALDWIN-MELVILLE: Buffalo, N. Y., April 28—indefinite.

BARRETT PLAYERS (J. R. Barrett): Hazleton, Pa., May 26—indefinite.

BISHOP PLAYERS: Oakland, Cal.—indefinite.

BONSTELLE PLAYERS: Buffalo, N. Y., April 28-June 21, Detroit, Mich., 23—indefinite.

BONSTELLE PLAYERS: Toronto, Can., May 19—indefinite.

BROADWAY THEATER (Daniel D. Scullen): Springfield, Mass., April 28—indefinite.

BUHLER, RICHARD (A. G. Delamater): Columbus, O., April 28—indefinite.

BUNTING, EMMA (E. A. Schiller): Memphis, Tenn., May 4—indefinite.

BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.

BURNS: Colorado Springs, Colo., June 9—indefinite.

BUSHWICK THEATER (Frank Whitbeck): Brooklyn, N. Y., May 19—indefinite.

CALL, EMMETT, Reading, Pa., May 5—indefinite.

CASTLE SQUARE (John Craig): Boston, Mass.—indefinite.

CHAUNCEY-KEIFFER (Fred Chauncey): Beaver Falls, Pa., May 30—indefinite.

CHICAGO (Charles H. RossKam): Malden, Mass., May 12—indefinite.

CLARKE, MARGUERITE: St. Louis, Mo., May 25-June 28.

CLEVELAND, ELEANOR: Bridgeport, Conn., June 2—indefinite.

COLEMAN, LOUISE: Rochester, N. Y., March 24—indefinite.

COLONIAL (F. Ray Comstock): Cleveland, O., April 28—indefinite.

COLONIAL PLAYERS: Norfolk, Va.—indefinite.

COLUMBIA (Fred G. Berger): Washington, D. C., April 14—indefinite.

DAVIDSON: Milwaukee, Wis., April 13—indefinite.

DAVIS, HARRY: Pittsburgh, Pa.—indefinite.

DE DEYN, EVERETT (E. A. Schiller): Syracuse, N. Y.—indefinite.

DOMINION: Ottawa, Ont., Can., April 28—indefinite.

ELITCH'S GARDEN: Denver, Colo., June 7—indefinite.

EMPIRE (Frank Sabriskie): Paterson, N. J., May 19—indefinite.

FEALY, MAUDE, AND JAMES DURKIN: Denver, Colo., June 16—indefinite.

GLASER, VAUGHAN: Detroit, Mich., April 13-21, Rochester, N. Y., 28—indefinite.

GLASS: San Diego, Tex.—indefinite.

GLEASON, T. C.: Chicago, Ill., May 25—indefinite.

GORDON, ELEANOR: Boston, Mass., June 2—indefinite.

GOTHAM PRODUCING: Troy, N. Y., 2-28.

HALL, EUGENE J.: Altoona, Pa., June 2—indefinite.

HALL, HENRY, PLAYERS: San Diego, Cal., June 16—indefinite.

HARLEM OPERA HOUSE: New York city—indefinite.

HARWELL, PERCY: Toronto, Can., May 26—indefinite.

HORNE: Akron, O., May 19—indefinite.

HUDSON: Union Hill, N. J., May 5—indefinite.

HUNTER-BRADFORD (Wm. F. Stevenson): Hartford, Conn., May 19—indefinite.

HUNTINGTON, WRIGHT: St. Paul, Minn., May 11-Aug. 2.

INTERNATIONAL: Niagara Falls, N. Y.—indefinite.

JEFFERSON THEATER (Julius Kahn): Portland, Me., Jan. 21—indefinite.

JUNEAU (J. E. Reichert): Milwaukee, Wis.—indefinite.

KEITH: Toledo, O., April 14—indefinite.

KEITH'S HIPPODROME: Portland, Me., June 2—indefinite.

KELLARD, RALPH (James E. Barly): Syracuse, N. Y., May 5—indefinite.

KELLY, WILLIAM J.: Salt Lake City, U.—indefinite.

LAKESLIFF (Chas. A. Mangold): Dallas, Tex.—indefinite.

LATIMORE AND LEIGH: Lynchburg, Va., June 2—indefinite.

LATIMORE AND LEIGH: Roanoke, Va., June 10—indefinite.

LAWRENCE, DEL S.: Vancouver, B. C., Can.—indefinite.

LLOYD, BOLLO: Concord, N. H., March 3—indefinite.

LONG, BILLY (Goring and Stacy): Nashville, Tenn., June 2—indefinite.

LORCH, THEODORE: Passaic, N. J.—indefinite.

LUTHRINGER, AL.: Rockland, Me., June 2—indefinite.

LYCEUM THEATER (George Fox): Bayonne, N. J., June 2-July 26.

LYTELL-VAUGHAN: Albany, N. Y., March 24—indefinite.

MAJESTIC: Utica, N. Y., April 21—indefinite.

MALLEY-DENISON (W. L. Malley): Newport, R. I.—indefinite.

MALLEY-DENISON (W. L. Malley): Fall River, Mass., Nov. 10—indefinite.

MANHATTAN OPERA HOUSE: New York city May 10—indefinite.

MANHATTAN PLAYERS: Rochester, N. Y., May 5—indefinite.

MATTHEWS-ELLIOTT: Lima, O., June 2—indefinite.

MORISON, LINDSAY: Gloucester, Mass., May 19—indefinite.

MOROSCO (Oliver Morosco): Los Angeles, Cal., Aug. 6—indefinite.

NEW YORK PLAYERS: Stamford, Conn.—indefinite.

OLENTANGY: Columbus, O., May 19—indefinite.

OLIVER, OTIS (Ed. Williams): Oshkosh, Wis., April 24—indefinite.

OLIVER, OTIS: La Porette, Ind., May 26-Aug. 30.

OLYMPIC THEATER (David Kraus): New York city May 19—indefinite.

ORPHEUM: Montreal, P. Q., Can., May 5—indefinite.

ORPHEUM (Franklyn Gale): Oil City, Pa., June 6—indefinite.

ORPHEUM PLAYERS: Philadelphia, Pa.—indefinite.

OWEN, CECIL: New York city March 3—indefinite.

PARKE, WILLIAM: Pittsfield, Mass.—indefinite.

PAYTON, CORSE: Newark, N. J.—indefinite.

PAYTON, CORSE: Brooklyn, N. Y., May 19—indefinite.

PERMANENT PLAYERS: Edmonton, Can.—indefinite.

PERUCHI-GYPERNE (C. D. Peruchi): Tampa, Fla., May 12—indefinite.

POLI (S. S. Poli): Wilkes-Barre, Pa.—indefinite.

POLI (S. S. Poli): New Haven, Conn., May 5—indefinite.

POLI (S. S. Poli): Hartford, Conn., May 5—indefinite.

POLI (S. S. Poli): Bridgeport, Conn., May 5—indefinite.

POLI (S. S. Poli): Scranton, Pa., May 5—indefinite.

POLI (S. S. Poli): Waterbury, Conn.—indefinite.

POLI (S. S. Poli): Washington, D. C., Feb. 3—indefinite.

POLI (S. S. Poli): Springfield, Mass., April 7—indefinite.

PREMIER: Rochester, N. Y., April 21—indefinite.

PRINCESS: Tacoma, Wash.—indefinite.

PROSPECT: New York city May 26—indefinite.

READE, ROMA: Ottawa, Ont., Can.—indefinite.

REDMOND: Sacramento, Cal.—indefinite.

RICHMOND (De Witt Newins): Stapleton, S. I.—indefinite.

RUSE-BIRNEY (J. W. Rush): Auburn, N. Y., April 28-July 5.

SAVOY: Ft. Worth, Tex.—indefinite.

SAXE: Milwaukee, Wis., Nov. 3—indefinite.

SAYLES, FRANCIS (F. H. Sayles): Richmond, Ind., May 5—indefinite.

SEATTLE: Seattle, Wash.—indefinite.

SHUBERT-MURAT: Indianapolis, Ind., May 5—indefinite.

SPOONER, CECIL (Blaney-Spooner Amusement Co., Inc.): New York city—indefinite.

STAINACH: Binghamton, N. Y., April 28—indefinite.

STAINACH-HARDS: Mount Vernon, N. Y.—indefinite.

SUBURBAN (John Grossinger, Jr.): St. Louis, Mo., May 26-Aug. 15.

SUMMERS, GORDON H.: Hamilton, Ont., Can., May 19—indefinite.

TEMPLE: Hamilton, Ont., Can., May 19—indefinite.

TORONTO (George Arlesworth): Edmonton, Can., May 26—indefinite.

TRUAX, SARAH: Pittsburgh, Pa., June 9-July 5.

TURNER, CLARA: Port Chester, N. Y., April 7—indefinite.

UTAH THEATER: Salt Lake City, U., May 18—indefinite.

VALLEY: Syracuse, N. Y.—indefinite.

VAN DYKE AND EATON (F. Mack): Des Moines, Ia., May 1—indefinite.

WIETING: Syracuse, N. Y., April 7—indefinite.

WINNIPEG (George Arlesworth): Moose Jaw and Saskatoon, Sask., Can.—indefinite.

YOUNGSTOWN (John R. Elliott): Youngstown, O., April 14—indefinite.

TRAVELING STOCK COMPANIES

BAXTER: Terre Haute, Ind., 9-28.

BERNEY, JACK: Dubuque, Ia., June 1—indefinite.

BOWDISH: Weir, W. Va., 16-21.

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ert): Washington, Ind., 16-21. Marion 23-July 12.
CRAWFORD'S COMEDIANS: Cartersville, Mo., 16-21.
CORNELL-PRICE (W. E. Cornell): Alpena, Mich., 2-21. Onaway 23-28. Sault Ste. Marie 30-July 2.
DOUGHERTY (Elmer Cox): Emporia, Kan., 15-21.
HALE, JESS: Antigo, Wis., June 8-Aug. 2.
HILLMAN'S IDEAL (Harry Sohns): Sedalia, Mo., 15-21. Nevada 22-28. Ft. Scott, Kan., 29-July 2.
RUSH: Denison, Tex., 16-21. Hot Springs, Ark., 23-July 5.
ST. CLAIRE, WINIFRED (Earl D. Sipe): Champaign, Ill., 16-21.
STODDART: London, Ont., Can., 16-21.
STRATTON PLAYERS: Jackson, Tenn., 16-21.
SWAIN, W. I.: Columbus, Miss., 16-21.
TAYLOR, ALBERT: McAlester, Okla., 16-21.
VAUGHN: Shawnee, Okla., June 22-July 26.

TABLOID PLAYS

PERRY AND EDWARDS'S: St. Thomas, Ont., Can., 16-21.
ROYAL, CHARLES: Vancouver, B. C., Can., May 18—indefinite.
WHYTE'S DRAMATIC AND MUSICAL: St. John, N. B., Can., June 2—indefinite.

OPERA AND MUSICAL COMEDY

ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Washington, D. C., May 19-June 21.
ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Baltimore, Md., May 19—indefinite.
ALL ABOARD (Lew Fields): New York city June 5—indefinite.
FOLLIES OF 1913 (Florenz Ziegfeld, Jr.): New York city June 16—indefinite.
FOY, EDDIE (Werba and Luescher): Calgary, Alta., Can., 14-16. Edmonton 19-21. Saskatoon, Sask., 23-25. Regina 26, 27. Brandon, Man., 28.
HARTMAN, FERRIS: Oakland, Cal., June 1—indefinite.
HITCHCOCK, RAYMOND (Cohan and Harris): Sacramento, Cal., 12-14. Portland, Ore., 15-18. Seattle, Wash., 19-21.
HUTCHISON MUSICAL COMEDY: McAlester, Okla., 23-28.
KEATING AND FLOOD MUSICAL COMEDY: Portland, Ore.—indefinite.
MUSICAL STOCK (W. P. Cullen): St. Paul and Minneapolis, Minn., May 25—indefinite.
OLYMPIC PARK OPERA (Franklyn and Bagot): Newark, N. J., May 30—indefinite.
PASSING SHOW OF 1912 (Messrs. Shubert): Salt Lake City, U., 16-20.
POLLARD OPERA: Spokane, Wash., 9-21.
PURPLE ROAD (Jos. M. Gaites): New York city April 7—indefinite.
ROBICK GLEN STOCK: Elmira, N. Y., May 26—indefinite.
SANDERSON, JULIA (Charles Frohman): New York city Feb. 3—indefinite.
SCHEFF, FRITZI (Jos. M. Gaites): Chicago, Ill., 16-28.
TIK TOK MAN OF OZ (Oliver Morosco): Chicago, Ill., May 25—indefinite.
TIVOLI COMIC OPERA: San Francisco, Cal., May 21—indefinite.
WHEN DREAMS COME TRUE (Philip Bartholomae): Chicago, Ill., April 6—indefinite.
WOOLFOLK, BOYLE, MUSICAL COMEDY: Saskatoon and Moose Jaw, Sask., Can.—indefinite.

MINSTRELS

GEORGIA TROUBADOURS (Wm. McCabe): Wakeeney, Kan., 18, 19. Oakley 20, 21. Colby 23.

BURLESQUE

AVENUE THEATER STOCK: Detroit, Mich., May 26—indefinite.
ENGLISH FOLLY STOCK: Toronto, Ont., May 19-July 12.
KISSING MAID (Sam Howe): New York city June 2—indefinite.
PASSING REVIEW: Detroit, Mich., May 25—indefinite.

CIRCUS

BARNES, AL. G.: Leeds, N. Dak., 18. Carrington 19. Jamestown 20. Oakes 21.
BARNUM AND BAILEY'S: Hamilton, Ont., Can., 18. Toronto 19, 20. Lindsay 21.
BUFFALO BILL AND PAWNEE BILL: Paducah, Ky., 18. Evansville, Ind., 19. Owensboro, Ky., 20. Louisville 21. Indianapolis, Ind., 23. Terre Haute 24. Danville, Ill., 25. La Fayette, Ind., 26. Kankakee, Ill., 27. Chicago 28-July 6.
DOWNIE AND WHEELER: Belfast, Me., 18.
GENTRY BROTHERS: Elkhart, Ind., 18. Mishawaka 19. South Bend 20. Ann Arbor, Mich., 21.
GOLLMAR BROTHERS: Willmar, Minn., 18. Brown Valley 19. Benson 20. Litchfield 21.
HAGENBECK-WALLACE: Wilkes-Barre, Pa., 18. Scranton 19. Binghamton, N. Y., 20. Elmira 21.
HONEST BILL: Rocky Comfort, Mo., 18. Stella 19. Newtonia 20. Granby 21.
101 RANCH REAL WILD WEST (Miller Bros. and Arlington): Boston, Mass., 16-21.
OKLAHOMA RANCH WILD WEST: Yorkton, N. W. T., Can., 21.
RINGLING BROTHERS: New Bedford, Mass., 18. Taunton 19. Springfield 20. Holyoke 21. Albany, N. Y., 23.
SELLS-FLOTO: Westminster, B. C., Can., 18. Bellingham, Wash., 19. Everett 20. Wenatchee 21. Spokane 23-25.
SILVER FAMILY (Bert Silver): Plainwell, Mich., 18.
YOUNG BUFFALO WILD WEST AND COL. NEL CUMMINGS'S FAR EAST: Three Rivers, Que., Can., 18. Quebec 19. Shawenegan 20. Joliette 21.

ORCHESTRAS

BALLMAN: Forest Park, Chicago, Ill., May 24-June 22.
CAVALLO: Forest Park, St. Louis, Mo.—indefinite.
CREATORE: Sans Souci, Chicago, Ill., May 24—indefinite.
ELLERY'S ROYAL ITALIAN: Bismarck Garden, Chicago, Ill., June 14—indefinite.
EMANUEL, CHEVALIER: White City, Chicago, Ill., June 16—indefinite.
FERULLO: Delmar Garden, St. Louis, Mo.—indefinite.
LIBERATI: Spokane, Wash., 16-21.
MORSE, FRANCIS D.: Woodside, Philadelphia, Pa., 7-21.
NATIELLI: Fontaine Ferry, Louisville, Ky.—indefinite.
NIRELLA: Kennywood, Pittsburgh, Pa., May 24—indefinite.
ORIENTVER: Idora Park, Oakland, Cal., May 16-June 21.
POWERS'S: Olentangy, Columbus, O.—indefinite.
PRYOR, ARTHUR: Willow Grove, Philadelphia, Pa., May 24—indefinite.
ROYAL CHINESE MILITARY BAND OF PEKIN (Huso Bros. and Feliz Biel): Honolulu, Hawaii, 15-30.

MISCELLANEOUS

BINGHAM, MR. AND MRS. RALPH (H. P. Harrison): Maryield, Ky., 18. Princeton 19. Marion 20. Madisonville 21. Bowling Green 22, 23. Owensboro 24. Henderson 25. Washington, Ind., 26. Vincennes 27. Princeton 28. Louisville, Ky., 29. Danville 30. Richmond July 1. Mt. Sterling 2.
GAMBLE, ERNEST, CONCERT PARTY: Carlyle, Ill., 25. Peru, Neb., 27. Elma, Ia., 30-July 1. Muscatine 2.
HOUSTON, MAGICIAN: Canton, China, 2-28. Nankin July 1-31. Shanghai Aug. 1-30.
JONES, JOHN J.: Albany, N. Y., 9-21.
PARAGON GIRLS (Geo. S. Gebow): Newburgh, N. Y., 16-21. Plattsburg 23-28.

CALGARY, ALTA.

Blanche Bates in The Witness for the Defense was the attraction at the Sherman-Grand June 2-4. It was a splendid performance of a strong play. Miss Bates gives a wonderful performance, and her support is uniformly excellent. Business was satisfactory. Orpheum vaudeville June 5-7. Maude Adams in Peter Pan June 9-11.

The tabloid musical comedy season opened at the Lyric June 2, with Max Bloom in The Sunny Side of Broadway, and it looks as though the new policy would be a success. The Time, the Place and the Girl followed.

The Empire had an excellent bill June 2-7. Fred Ardath and co. in Hiram, tabloid musical comedy, headliners. Fred Ardath and Mildred Gale have many admirers here, and were given a warm welcome. The Olga Samaroff Trio is the best musical act that has appeared at this popular theater. Balance of bill was satisfactory, and business was good.

The management of the Sherman-Grand entertained Gustave Frohman and the members of Blanche Bates's co. Monday, taking them on an auto trip to all the interesting points in the vicinity. Tuesday afternoon Miss Bates was entertained by the Calgary Women's Press Club. The Canadian Pacific Railway made arrangements to take Miss Bates and her co. to Banff on their return from Edmonton, giving them a twelve-hour layover there in order that they might enjoy some mountain climbing. They all expressed themselves as being delighted with the treatment they received here.

There are three new motion picture houses in course of erection here, and Dr. Blow has under consideration the construction of four more. This will be definitely decided on this week.

Manager Kyle, of the Empire, expects that work on the new theater to play Pantages's Vaudeville will be resumed in August.

The Yankee Robinson Circus shows at Victoria Park June 12. GEORGE FORBES.

EDMONTON, ALTA.

Irene Franklin, the American comedienne, with Burt Green at the piano, featured in a strong bill June 9-11 at the Empire, scored. Other attractions were Theodore Bendix and his symphony players, Fred Watson and Rena Santos in songs and dances, Hal Davis, Irene Macauley and co. in a pleasing little playlet entitled The Girl from Child's, Moran and Wiser, McIntyre and Harty, Carson Brothers, and Edison's talking moving pictures. S. R. O. Maude Adams and co. in Peter Pan June 12-14. S. R. O.

Williard's Temple of Music was featured week of June 9 at Pantages's. Others were Ferns-Bennett co. in The Favorite, La Petite Alva, Those College Chaps, and the La Voios. Business good.

The Permanent Players scored in the presentation of The Fortune Hunter June 9 and the week. Grace Avlesworth as Bettie Graham and Denton Vane as Nathaniel Duncan were ably supported by the co. Business satisfactory.

The Majestic Musical Comedy co., headed by Fred Walters as Doc Eyr, presented The Flower of the Ranch at the Majestic week of June 9. Hortense Travers, Karine Gordon, Lois Murray, George Perkins, and the chorus gave excellent support. AUGUST WOLF.

MONTREAL

Crowded houses greeted the production of The Virginian week June 9 at the Orpheum by the Orpheum Players. The production was given in the usual competent manner. The leading role is one particularly well suited to Charles Mackay, and he scored in it. Stuart Fox was an excellent Steve, and Ainsworth Arnold did good work as Trampas; clever character sketches were contributed by Richard Ogden as Spanish Ed, W. Raymond as Baldy, Samuel Reid as Honey Wiggin, and Tom Walsh as Nebrasky. Lillian Kemble was charming as the schoolm'am from Vermont., The Butterfly on the Wheel June 16-21.

His Majesty's show a good bill of moving pictures, and the Captain Scott Pictures still continue at the Princess.

Sohmer and Dominion parks and the moving picture houses are all doing prosperous business. W. A. TREMAYNE.

VANCOUVER, B. C.

Nazimova in Bella Donna at the Imperial June 3, play and star heartily enjoyed; capacity houses. Blanche Bates in The Witness for the Defense June 10 11. Eddie Foy in Over the River June 13, 14. Fine Feathers, with an all-star cast, June 19-21.

Sanford Players in The Only Way 2-7 at the Empress to good business. V. T. Henderson scored in the Henry Miller part.

Del. S. Lawrence and co. in The Avalanche June 2-7; well presented to capacity business at the Avenue. The Turning Point underlined.

Hugh Herbert offered a powerful playlet The Son of Solomon, to well-pleased and enthusiastic audiences at the Orpheum. Five other good acts made up the bill June 2-7.

Willy Zimmerman shared the topline position with the Ferris Wheel Girls 2-7 at the Pantages's.

Royal Stock co. put on tabloid versions of Ole Olson and Brown's in Town June 2-7 at the Panama. MINNIE M. RUSSELL.

TALLAHASSEE

Guy Harris and Jimmy McGowan have just closed a successful two-weeks' engagement June 11 at the Capital City Theater, which was a great success. They had come for a one-week engagement, and made such a hit that they were secured for an additional week by Manager Daffin. Full houses greeted them every night of the entire engagement, and offered them their most hearty applause on each appearance. These young men made many friends during their stay here. On Friday night of their engagement they joined with members of the local Lodge of Elks in presenting the Elks' Minstrels, or a large part of it, that was given by the local Elks last Winter. This entertainment on Friday night was for the benefit of the Kings Daughters, and netted them a handsome sum as the result of a full house attendance of amusement lovers of Tallahassee. Harris and McGowan touched the interest and delight of the audience, and made its individual members forget that they had any troubles; Wiley Watt turned their low and merriment into a sad sympathetic pathos in his rendition of "Beans, Beans. Beans," he responded to three healthy encores, but failed on the fourth. Other hits were "Alabam" by Ben Meginnis; "Ragtime Melodies," Harris and McGowan; "Waiting for the Robert E. Lee," Brosey Gwynn. We must not neglect to mention Feet Hardwick. Those taking part in the minstrel were Wiley Watt, Tenison Brown, Glover Johnson, Newton Mabry, Ben Meginnis, Bootsey Gwynn, Frank Winthrop Feet Hardwick, Valle Randolph, Jack Corbett, Charley Ausley, Deck Lowry, Dr. Shine, Frank Cochran, Abe Dzialynski, Guy Harris, and Jimmy McGowan.

The Capital City is now using the Mutual Motion Pictures, and the service that is being run is used only in five other theaters before coming here, which assures the patrons of this theater the very newest and best service. It must be said that the pictures are among the very best shown in any theater in the South.

In addition to the usual run of good pictures at the Capital City week June 16 was Mabel Paige and co. in a great novelty in vaudeville, presenting a series of one-act comedies, introducing musical numbers.

Manager Daffin is now receiving bookings for the next season. Among those already made are The Shepherd of the Hills, The Common Law, Coburn's Greater Minstrels, The Smart Set, The Silver Summers Stock co., and the Norman Field Players. CHARLES WILLIAMS.

Anne Swinburne is to be starred by Joe Weber in Peg Woffington, with music by Victor Herbert.

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MOTION PICTURES

COMMENT AND SUGGESTION

IT is disconcerting to find that what has been commonly accepted as realistic acting is not realistic at all, but a mere compliance with a prevalent and erroneous notion. Truly dispiriting is the information that actors in general and more particularly motion picture actors play upon our sympathies with a fine disregard of facts. If we are to accept the testimony at hand, the heart throbs in our war dramas and our Western dramas are all too often factitious, for it is not painful to be shot; it is not customary for an entering bullet to cause a man's face to become distorted by pain; he does not throw his hands above his head and sink limply to the ground, or more likely into the arms of his sweetheart; he does none of these things for the very good reason that he may require other information than that of the bullet to convince him that he is shot. When directors read the following testimony supplied by *Harper's Weekly* they may begin to wonder if anything dramatic is to be spared for their big scenes. Nature appears to be falling short in meeting the requirements of art.

* * * *

We quote from what purports to be the statement of a well-known army officer: "I was shot in Cuba in '98 and I did not know it for a while. It was not, of course, a pleasant sensation. It was just like the sting of a pin or a knife when the skin is broken. It was nothing to knock a man down. I knew of many cases during the war with Spain where a man did not know he was shot until somebody showed him the blood running down his shirt or trousers." Similar testimony is afforded by an army surgeon, who has served for many years. He treated many gunshot wounds during his time and was himself shot, a circumstance that qualifies him to give a doubly expert opinion. "A Minié ball passed through my left leg at Shiloh," says the surgeon, "and I did not experience any particular sensation except, perhaps, one similar to being jabbed with a sharply pointed knife. I felt the ball go through the skin, but it gave no sensation in passing through the muscles." There is more narrative of personal experience of the same kind, after which *Harper's Weekly* goes on to state that there is a great deal of misapprehension as to the intensity of the pain caused by the entrance into the human body of various objects. Many persons fancy that if a man is shot at all he must suffer intensely, whereas the reverse is true.

* * * *

All this, no doubt, will prove very depressing to our realistic interpreters of suffering, but in their search for truth to life they may be expected to abide by the decision of experts whatever the cost to dramatic excitement. The possibilities are engaging. It may become the painful duty of the heroine to inform the smiling hero that he has been shot; the villain, instead of toppling backward, his face livid with pain, will walk calmly to the hospital to have the bullet extracted, and the onrushing troops that give thrills to our war dramas will continue to advance despite the argument of opposing bullets. After the captives have been rescued will be time enough for the soldiers to look for possible injuries. But in all seriousness, pictures relieved of so many last hour agonies would be welcome. If suffering of the kind depicted is generally a popular fiction rather than a reality, then the best argument for its inclusion in films is refuted. Exaggerated suffering is as unnecessary as exaggerated sentiment and we have too much of both.

* * * *

Why are motion pictures so tremendously popular? Wise heads have attempted to answer the question with varying success. A writer in the London *Times* is the most recent to offer some interesting reflections on the subject. He says: "A great part of the enchantment must lie in the fact that the most trivial scene—let us say a meet of coaches in Hyde Park—when cut off from its surroundings becomes for some queer reason significant, even emotional, as it seldom does in reality. Looking up from an arm-chair in a darkened room, you see as you have never seen before. The horses and the women and the trees appear on the sheet as if they had nothing to do with the future or with the past, as if the whips would never descend, or the grooms swing up behind, or the horses trot off down the road to Richmond. Let alone the strange way in which isolating something from its context heightens the meaning, there is also the sheer excitement and curiosity of the sights themselves. For the first time we see wild beasts creeping down to the pools to drink, or ice fields grinding each other in the polar sea. We might almost say that for the first time we see flowers unfolding and waves breaking on the beach. Indeed, the only grudge we have against the management of picture palaces is that they will go to any amount of trouble and expense in dramatizing romantic stories which take place, we believe, in cardboard castles in the outskirts of Paris, when the streets are full of pictures at once more comic, more tragic, and possessed of the incomparable recommendation that they are true. Those half dozen pictures of real people going about their businesses in real streets on different sides of the world, with all the little oddities and incidents that one would delight in detecting, would set up an image of the earth and mankind that would surpass all the lovers and all the bears in America."

THE FILM MAN.

JAMES YOUNG AND CLARA KIMBALL YOUNG.

ACTING FAR FROM HOME

James C. Young Talks About World Tour of Vitagraph Players

Six months of picture making in Japan, China, India, Egypt and Italy convinced James C. Young of the Vitagraph explorers, who recently returned to New York, that everything a civilised man should crave may be found in the neighborhood of Broadway, except, of course, exotic settings for photoplays. They were after the unusual and found it in abundance, as the picturegoing public will see before long, but it was a relief to be back and find a bed in restful Flatbush.

The little party of travelers, whose names have been printed too many times to require repetition, had floated across an impressive number of waters. Mr. Young recounted the list in this fashion: San Francisco Bay, Pacific Ocean, Sea of Japan, Yellow Sea, China Sea, Straits of Malacca, Gulf of Aden, Red Sea, Suez Canal, Adriatic Sea, Mediterranean, English Channel, Atlantic Ocean, then New York Bay and home with a big cargo of film, for the crank of the camera had been forever turning. A week on shipboard brought a story to suit the setting, like Extremities, or The Stolen Child, whereas to land in port meant hurried preparations for the next production. And the burden of these preparations, it seems, devolved upon Mr. Young. Japan, China, India and Egypt don't boast of costumers for the service of motion picture actors; nor is there a well stocked costume room to rummage through. Mr. Young found out what was required, then secured it from mystified natives, which was all a part of the day's work. If Harry Keepers, the camera man, was not otherwise engaged he kept busy grinding out scenic films, and Gene Mullin, the scenario editor, always had a new script to put in shape. Clara Kimball Young (Mr. Young's wife), when not acting, generally had some Oriental costume to putter over; so altogether the six months' trip did not in the least resemble a vacation.

As the pictures printed in this issue prove, Mr. Young may be pardoned for enthusiasm over the success of his wife in making-up for Eastern roles. She has dark eyes, an absolutely necessary qualification for success in this respect, according to Mr. Young, and features that readily lend themselves to expert make-up. The Burmese believed her to be one of themselves and a near-riot resulted. Because the pavements were insufferably hot, Mrs. Young committed the unpardonable offence of entering a temple without removing her shoes. The natives muttered their disapproval, then they gathered in a menacing circle around the foreigners and the incident had an altogether unpleasant aspect before the worshippers were convinced that no disrespect was intended. This happening was exceptional, however, for the Vitagraph Players received the most courteous treatment in all countries visited.

In speaking of American films, that, by the way, were found everywhere, and the Continental product popular in Europe, Mr. Young said he was impressed by the greater skill and finish shown by European actresses engaged in producing drawing-room dramas and comedies. He attributes this largely to the fact that the French motion picture actresses are drawn

(*Continued on page* 25.)

PICTURES OF CLARA KIMBALL YOUNG, OF THE VITAGRAPH COMPANY, TAKEN IN EASTERN COUNTRIES.

THE EVOLUTION OF THE MOTION PICTURE

V. FROM THE STANDPOINT OF THE PLAYER

An Interview with Alice Joyce of the Kalem Company. The Fifth of a Series of Exhaustive Articles on the Motion Picture. The Sixth Article will be Published on July 9.

By FREDERICK JAMES SMITH

ALICE JOYCE is the single screen player of stellar importance who has developed exclusively in motion pictures. Having gained her entire experience in the photo-drama, she is eminently fitted to discuss the progress and future of motion pictures from the standpoint of the player.

Miss Joyce is a young woman of striking and distinguished beauty. Indeed, she was famed in the studios of the foremost American artists before she entered the picture world. She posed for C. D. Williams, Harrison Fisher and other masters of the pen and brush, and she still poses for some of the notable artists and leading art photographers. It was not only Miss Joyce's striking beauty but her adaptability, her quick comprehension of the artist's needs and her grace in assuming the required pose which brought her the title of the best model in New York.

A lucky turn of fate brought Miss Joyce into the pictures. Several years ago one of the Kalem directors was at work upon a production which required, as one of its characters, an unusually pretty girl. By chance, Miss Joyce was suggested by a camera operator who knew of the young woman's fame in the studios.

"My first picture was called The Engineer's Sweetheart," said Miss Joyce in relating the incident to me, "and during several of the scenes I had to ride a horse along a railroad track. I was not an expert rider then and I had several bad falls. It was a strenuous experience, and, although I had determined to win out as a screen actress, I about made up my mind to give up when the picture should be completed. The director, however, started another photoplay before we finished the first one. So I kept on and gradually succeeded." Later she became leading woman of the Kalem California company at the Glendale studio. Miss Joyce's appearance in rugged mountaineer dramas and plays of the primitive pioneers at once attracted attention. Her natural grace and beauty gave a distinct appeal to her playing.

One year ago Miss Joyce came East to appear in special Kalem productions and she has since remained at the New York studio, where she is featured each week in a drama of modern life. The film star has had wide opportunities to study the changing methods in pictures in both the Eastern and Pacific coast studios.

"Naturally I am most familiar with the conditions which have prevailed in the one company with which I have been associated," she said. "There seems to be much more attention paid to detail nowadays. The little things which were overlooked in the early productions are now given very serious consideration. The studio settings are much more elaborate, too. I have noticed that the Kalem Company never uses the same settings and furniture twice. In the matter of acting, of course, you have observed that important action now takes place closer to the camera, in order that all expressions may register. This means that the director must rehearse his people more thoroughly than of old. The limited space of the studio within range of the camera is one of the director's problems. For example, it is no easy matter for several ladies to handle their evening gowns within the space before the camera."

"What personal qualifications," I asked, "do you think bring success upon the screen?"

"That is difficult to answer," she replied, "as so much depends upon the individual. The picture player is a specialist to a more marked degree than the actors and actresses of the stage. Every motion picture stock company must have a number of people who represent distinct types. They must really possess those characteristics which can be assumed by an actor in the drama through skill at make-up. Often times the eccentricities of one's personality peculiarly adapts him for a desirable type. This is particularly true in picture comedies. I do not mean that there are no opportunities for versatility in the pictures, but, generally speaking, a person is engaged in our profession because of his individuality."

"Important action now takes place close to the camera, in order that all expressions may register."

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"One picture may make a person world famous, as the audience is not limited."

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"For the best results it is necessary that the actress wear soft colors."

"The picture player is a specialist in a more marked degree than the actors and actresses of the stage."

—

"The best asset is a wholesome manner of living. One may deceive an audience through capital make-up, but the motion picture camera knows no deception."

I asked Miss Joyce if her greatest progress had been made through her study of method and result or through the suggestion and guidance of the director.

"I would say that both individual study and skilled direction are responsible for the progress I have made," she answered. "It has always been my policy not to limit my study to the particular character I am to portray. I have appeared in plays of many different periods and I have always endeavored to investigate the conditions prevailing in the time which is to be portrayed. This has enabled me to grasp the director's ideas readily. Many people possess splendid ideas but are unable to impart them to others. I attribute much of my success to the producers who have made their wishes so clear that there has been little opportunity to do things wrong."

Miss Joyce is assuredly a rather serious minded young woman. She is unassuming, remarkable for a player whose beauty is famed in every city and town of America, from one end of Europe to the other and even in Japan and China. Miss Joyce isn't easily interviewed, in fact this chat is one of the only three interviews she has ever granted. "They are fearful things to me," she shyly confessed. "They make me feel that I can only say 'yes' and 'no' when I hear a question." So the exhaustive answers which my questions received were a notably gracious concession.

I inquired if actual dialogue in the script would be an aid to the picture actor in portraying the emotions of a character or if the present method of having the director extemporise the lines was satisfactory.

"It should be remembered that the picture play is essentially a story of action," responded Miss Joyce. "Your question seems to apply more to the director than to a player, as the director always decides upon the conversation to be used. In the scenarios which I have studied I notice that the author oftimes conveys an idea for a situation quite convincingly by indicating a few words to be spoken. This is really a great help, but the author who depends too much on dialogue will meet with little success in preparing scenarios. In acting before the camera, dialogue is absolutely necessary and the conversation must be entirely consistent with the action. In the early days of pictures the players were permitted to 'ad lib' a scene. You will find that one of the greatest improvements in the quality of the picture play has been the careful attention to conversations that take place. Quite often the spectator is able to understand the exact words used. Again, if I am to tell some one that a friend is dying, only words consistent with the situation will enable me to fittingly portray the emotion. It would never do at all to say something which does not have a direct bearing upon the situation."

The subject of costuming a role and of the choice of colors was discussed.

"Perhaps I can only speak for myself because of the enjoyment I derive from preparing my wardrobe," Miss Joyce stated. "I spend a great deal of time in designing my costumes. Of late I have been appearing in modern society dramas altogether and it is therefore imperative that I keep in intimate touch with the varying fashions. For the best results it is necessary that the actress wear soft colors that offer a pleasing contrast and I have to keep in mind the photographic qualities. Reds and some shades of yellow photograph black."

Miss Joyce spends her spare time sewing. At the time of our chat, in fact, she was working between scenes upon a fascinating creation—a mere masculine interviewer could not describe it otherwise. "The waits are fearfully tiresome and sewing is the one protection a picture actress has from becoming a nervous wreck or a lazy 'dowdy.'"

Swinging the talk back to the interview, I asked the actress if she believes that the future picture players will develop exclusively in the film field.

"That will also depend upon the individual," answered Miss Joyce. "While it is a splendid thing

EDWARD T. LOWE, JR.,
Recent Addition to Essanay.

to have stage training under skilful directors and in association with artists, the picture work calls upon elements that are not brought out in the regular drama. Thus it has been necessary for many who have been successful on the stage to learn things anew when they have entered the picture field. I would say that the best asset is a wholesome manner of living. One may deceive an audience through capital make-up, but the moving picture camera knows no deception. Late hours and intemperate habits soon leave traces which no make-up can efface in the pictures. The work is very arduous and I have only been able to meet the requirements by following the old adage, 'Early to bed and early to rise.'

"The odds are greatly against a beginner in pictures, as they are in theatricals," Miss Joyce continued, replying to another question. "But when one has ability and is given an opportunity, recognition is almost instantaneous. It is a noteworthy fact that one picture may make a person world famous, as the audience is not limited. Your audience embraces every civilized and many semi-civilized sections of the globe.

"Outdoor acting calls upon more capabilities than studio work and is therefore more taxing," Miss Joyce said when I suggested a comparison of studio and outdoor acting requirements in experience and ability. "One is obliged to swim, ride, and take part in all manner of athletics. At different times I have run a locomotive, handled the wheel of a tug, and steered a schooner. These things are all part of the day's occupation, and one must keep in good physical condition to be prepared when called upon for unusual tasks." Miss Joyce is herself an expert horsewoman and swimmer.

Then it was that Miss Joyce expressed her ideas upon motion picture criticism—rather severe ideas, too. "Thus far the picture players have had no opportunity to gauge the value of judicious criticism," she declared. "None has been offered us. Genuine criticism should be constructive. Oftentimes in looking over the present style of reviews I think I am about to receive a helpful suggestion, only to be confronted by statements which are not only unconvincing, but frequently ridiculous. Whatever benefit I might have derived has been entirely lost by some of the absurdities of an inefficient critic. The reviewers have said many nice things about me and I certainly bear them no ill will, but I hope to see the day when the magazines which publish reviews will give the matter serious consideration. It means as much to the maker of the play as to the actors and actresses who appear in them.

"I can make my point clear," she continued, "by referring to reviews which have been given certain Kalem productions with which I am familiar. Some time ago one of our companies produced a play in which an army officer was seen in his tent, with an American flag over his table. The reviewer mentioned this incident, stating that it was unprecedented and impossible. It happened that an exhibitor who read this review sent in a photograph of General Grant at field headquarters, and, behold, the flag draped the table in the manner portrayed in the play.

"At another time the reviewer dwelt upon the fact that a certain Kalem play had been produced in Great South Bay, when, as a matter of fact, it was made on the St. Johns River in Florida, and many of the scenes were strikingly tropical.

"I also have in mind a Kalem play in which a certain type of vessel was introduced. The director's assistant spent three weeks in locating the proper kind of boat. Later the reviewer maintained that it was a modern boat and introduced a jarring note. I know that the producer secured authentic advices that the vessel was built seven years before the date portrayed in the play."

Miss Joyce cited a criticism of her ability as a milk maid. "If there is one thing I know, it's how to milk a cow," she said, "so that notice did really hurt my feelings.

"These things are trivial, but they are the very things which make the reviews unconvincing. Undoubtedly players connected with other companies have the same experience and the result is that we have not looked to the present style of reviews for helpful suggestions. If criticism is to be beneficial to the artists it must be prepared by a person qualified to point out the faults and presented in a serious, constructive manner. This naturally means that the reviewer cannot afford to take liberties with subjects with which he is not familiar."

This "constructive" criticism of the picture critics proves that Miss Joyce has pretty firm ideas about the making of pictures. For instance, she does not believe in "stage kisses." "I think those long kisses to be seen so often in the pictures are positively repulsive. A little slight one—well, that might be tolerated. However, during all my screen experience I have never been kissed——"

Then Miss Joyce laughed and added: "—in the pictures."

ACTING FAR FROM HOME

(Continued from page 23)

chiefly from the first rank of players on the Parisian stage, and that they have innate breeding with an inherent knack of wearing expensive clothes as if they belonged to them. No less noticeable was the difference in tone of the uncensored pictures offered to mature foreign audiences. Mr. Young said that deft treatment prevented the subjects from being offensive, although the films had an originality, a snap, and a breath of true life, all of which are too often crushed out of the American product by an over strict censorship. He said that the need for one set of films to supply the American market and another for the continent was perfectly apparent.

One custom prevalent in motion picture theaters abroad that might well be adopted here was mentioned by Mr. Young. It seems that late comers are not allowed to find seats while a picture is being shown. A large space is reserved in the rear of each theater, where spectators must wait until a film has been run. The advantages of this arrangement are too obvious to need comment. The Vitagraph players were given the use of the Cines studio in Rome for about two weeks, and are enthusiastic over the facilities it offers. Almost everything needed for out-of-door scenes, as well as interiors, is found within the confines of the Cines property. At Venice Mr. Young tried his hand at playing a gondolier and now expresses the deepest respect for any man who can row a gondola without coming to grief.

Among the films produced by the travelers are Osaka's Wrath, already released; Jack's Chrysanthemum, and Mandalay, by Mr. Young; The Spirit of the Orient, by Mr. Mullin; Love in Botany, and The Lonely Princess, the latter a modern story in which Mr. Young had his experience as a gondolier. Of course, these are but a few of the films that the tourists have to show for their efforts.

PICTURES NOVELIZED

The famous Edison pictures, What Happened to Mary, have been novelized by Robert Carlton Brown and will be brought out in book form in the Fall by H. J. Clode and Company.

Mr. Brown is a photo playwright and also the author of "The Remarkable Adventures of Mr. Christopher Poe," a detective novel to be published in the Fall by P. G. Browne, of Chicago.

BURNS MEETS CONAN DOYLE

Sir Arthur Conan Doyle recently made a special visit to London to attend a private exhibition of the motion picture drama, Detective William J. Burns in The Exposure of the Land Swindlers, which was produced by the Kalem Company, of New York. The play is based upon an actual experience of Mr. Burns and he personally appeared in many of the scenes, portraying his modern scientific methods in criminal investigation.

When Sir Arthur arrived at the Kalem Company's London office he was delighted to find that Mr. Burns, who had been called abroad on several important cases, was also an invited guest and they soon began to discuss matters of mutual interest. Sherlock Holmes's sponsor is a thorough student of criminology and he extended Mr. Burns an invitation to visit his country home, where they spent several enjoyable days together.

NEW "COLOR CORRECTOR"

The Kinemacolor Company recently introduced a device which is the last step in putting the projection of their pictures on a "fool proof" basis. A short while ago the new improved filter came out and now after many experiments, comes the "color corrector" attachment, which instantly corrects the color of the picture being projected in event of a new operator having threaded the film up wrong or having made an improper joint and so caused an entire reversal of the color scheme.

This reverse color has been a frequent occurrence with inexperienced operators, but the new device will place any operator in the experienced class. Formerly correcting this "off color" necessitated stopping the machine and changing the position of the film, which is now done by pressing a little lever and instantly the desired effect on the screen is obtained without any unnecessary delay.

NOVELIST TO WRITE SCENARIO

Upon the completion of the three-reel feature, Half a Chance, by the Reliance Company, Manager J. V. Ritchey invited its author, Frederick Isham, to visit the studio. After seeing the picture interpretation of his novel, Mr. Isham became greatly interested in moving pictures and has promised to write a story especially for screen production. Manager Ritchey succeeded in interesting Forest Halsey in photoplay writing, by first buying the rights of one of his magazine stories, and then showing him how well his ideas could be carried out by the art of the silent drama. Mr. Halsey has been a regular contributor of Reliance picture dramas ever since.

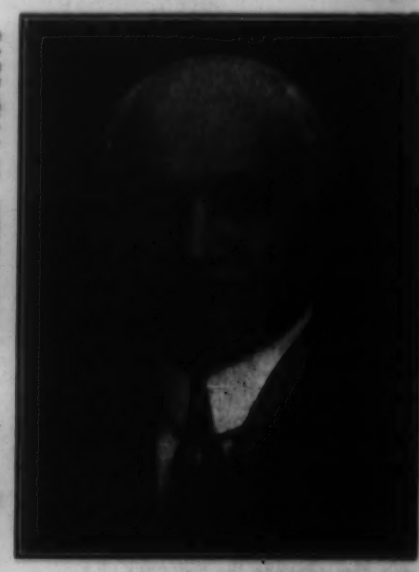
Frederick S. Isham is perhaps best known as the author of "Under the Rose," and his first story written especially for the screen should be awaited with interest.

ENLARGED TURIN COMPANY

Issuance of two Itala "big films" instead of one a month has caused the Turin Company to enlarge its force. Forthcoming features will show a number of new faces. Conspicuous for her beauty and dramatic merit, as well as for her unfamiliarity with the screen, is Theresina D'Angelo, who has the leading woman's part in The Fatal Grotto. Signorina D'Angelo has one of the proudest names in Italy, and her family owns one of the most beautiful villas on Lake Como. She is independently wealthy, and gives to charity the money she earns in motion picture work.

MISSOURI CONVENTION

The third convention of the Missouri State branch of the Motion Picture Exhibitors' League will be held at Moberly, June 23, 24. Exhibitors wishing full information should address Secretary State Board, World Theater, Kansas City, Mo., or F. A. Selby, White Way Theater, Moberly, Mo.



CHARLES BRANDT,
Lubin Stock Company.

PATHE WINS FROM LUBIN

The Pathe "Roosters" defeated the Lubin team, 6 to 1, at the St. George Cricket Grounds, Hoboken, N. J., Sunday, June 8. The game was in the series for the baseball championship of all the motion picture studios and was witnessed by more than two thousand people, including many motion picture favorites. Lottie Briscoe was there to help cheer for Lubin, and Gwendolyn Pates assisted in keeping up Pathe enthusiasm. Features of the game were the fielding of Hendricks for Lubin and the batting of Blakely for Pathe.

SHIFT EXCHANGES

An arrangement has been made whereby the New York Universal exchanges will hereafter handle the feature films produced by the Great Northern Special Feature Film Company. Of late these feature subjects have been supplied to lower New York and New Jersey by the Improved Feature Film Company.

"PLAYERPOSTERS" SCORE

The Thanhouser Company has made a hit with colored lithographs called "playerposters." Posters were made of Marie Pealy, Marguerite Snow, James Cruze, Mignon Anderson, Flo La Badie and the Thanhouser Kid, and the result has been enough orders from exhibitors to use up the entire initial supply.

OUT OF TOWN NEWS

CANADA.

Thomas Walker, census commissioner, in Edmonton, Alta., is using slides in various motion picture theaters and displays ads. on billboards, as well as in the daily and weekly newspapers, urging residents of the city to give full attention to the canvassers.

The first talking pictures (if they can be so called) to be seen in Saskatoon are today exhibited at the Dreamland Theater. The peculiar type shown is the chronophone, which of course is different from Edison's kinetophone. As a novelty the chronophone is good, and is meeting with well-deserved success, but there is still room for improvement. The timing, which is, of course, the main thing, is very good. The Dreamland is one of the oldest (though still young of itself) picture houses in the city, and has maintained its suite of favorites, a name for consistently giving good shows.

The Reliance Company did get exact thrilling rapids scene at the Reversing Falls, St. John, N. B., as outlined. Roderick Law made a test journey into the rapids at the end of a rope, and decided that discretion is surely the better part of valor. The company left for Bangor, Me., to inspect some of the falls along the Penobscot, where there is hope opportunity, perhaps, of creating shivers for the film audiences.

MINNESOTA.

Theodore L. Hays and J. A. Van Wie, of Minneapolis, Minn., proprietors of the Grand Opera House, Crookston, recently leased that playhouse to C. B. Collins, of Albert Lea, Minn., for five years, the latter succeeding Hays and Simmons as lessees. Mr. Collins is thoroughly familiar with moving pictures, a department of the amusement business in which Mr. Collins and Valleau have specialized. Mr. Collins will give photoplays during the week except when the theater is given over to road attractions or special local events. He will give motion picture de luxe, an elaborate steam outfit, and will amplify his photoplays with high-class musical, vocal, and special features.

GEORGIA.

The Edison Company that has been in Rome for the past few weeks taking motion pictures with the superb local scenery forming the background, left June 8. Among the players were Mabel Trunnelle, Charles M. Seay, and Herbert Pryor.

OKLAHOMA.

The Broadway Theater at Muskogee has entered the motion picture field for the Summer.

"THE SNARE OF FATE," VITAGRAPH FEATURE.

MILLION DOLLAR CONCERN

Company to Make Cruise of the World Has Plenty of Backers

The meeting at the Waldorf-Astoria last week of Ernest Shipman and other men interested in the formation of a motion picture company that will make a tour of the world, resulted in action sufficiently definite to insure the formation of a million dollar corporation, half of that amount to be paid before the expedition is launched on its globe-circling cruise. The name of the corporation has not yet been decided upon.

International complications between this country and Japan may give a temporary setback to the plans of the syndicate. The two vessels most favorably looked upon by the capitalists interested, were the *Nourmahel*, built for the late John Jacob Astor, now riding in the harbor of Rio de Janeiro, and the *Columbia*, now held by the Japanese in their Inland Sea.

Gerald W. Ford, the New York yacht broker, has already submitted Mr. Shipman's proposition to J. Harvey Ladew, the owner of the *Columbia*, specifying that the yacht be delivered at San Francisco, at the end of the present cruise. Mr. Ladew and party are not aboard the *Columbia*, as the dailies erroneously stated, but are in St. Petersburg, and only the captain and crew are now aboard. Acting under advice of the committee, Mr. Shipman has already sent dispatches to the Secretary of State at Washington, and to the American Ambassador at Tokio, to ascertain if there will be any delay in securing a settlement with the Japanese Government.

Mr. Shipman and his associates had planned leaving for London this week, in connection with the plans of the proposition, but this unexpected complication may delay their sailing date considerably.

Judging from present prospects the expedition will get under way about Sept. 1 with a professional group of twenty picked types to work in the various comedies and dramas, which will be guided by three directors, aided by four camera men and two scenario writers. A dark room and other equipment will be carried and customs of the peoples of foreign countries will be interwoven into stories of feature film length.

Mr. Shipman says that the mistake of casting Americans in parts that should be played by natives will not be made. One of the big subjects promised is Richard Harding Davis's Soldiers of Fortune, to be produced in Caracas, with the real buildings, background and native soldiers and populace. The Ne'er Do Well in films is another probability. Three launches will be carried on the vessel for the use of camera men, who will navigate small rivers to get scenic and educational pictures in out of the way places. Already enough market has been secured to warrant the manufacturing of 7,000 feet of negative a week.

The itinerary will include the West Indies, Central and South America, the South Seas, the Antipodes and West Indies, the Orient, Balkan States and Africa. The company will remain in each place as long as conditions warrant and will avoid all unnecessary sea traveling. Good weather and sunshine will be sought in all parts of the world.

In speaking of motion picture conditions as he has observed them in this country as well as in England and Australia, Mr. Shipman said that everything pointed to gradations similar to those in the legitimate drama. He prophesied a first grade of pictures made by motion picture men, but exploited after the manner of theatrical productions; a second grade, corresponding to the popular priced stage circuits and a third to supply the five-cent houses. He looks for the time when split reels and 1,000-foot films will be made exclusively for the cheaper theaters. In accordance with this development he believes that censorship will vary with the character of the house to show a picture.

KINEMACOLOR FEATURES

Kinemacolor is going into the feature film field with a vim. The popular success of such three-reelers as Steam, which was introduced at Carnegie Lyceum as a sort of prologue to the Panama Canal pictures; Nathan Hale, the patriotic photoplay, which "turned 'em away" at Chase's Theater in Washington, D. C.; The Scarlet Letter, which is a sensation in New England, and Dr. Jekyll and Mr. Hyde, which has broken records at several of the Fox houses, inaugurates a new policy. Exhibitors have found that, with proper advance advertising, these big feature films in natural colors get better results and draw audiences from farther afield than the usual short film programmes made up for mere parochial patronage. Accordingly they are running real features for several days at a time, and even for full week runs with good results.

SPEDON, HONORARY CHAIRMAN

S. M. Spedon, advertising and publicity manager for the Vitagraph Company, has been chosen Honorary Chairman of the Publicity Committee for the exposition of the Motion Picture Art at the New Grand Central Palace July 7-12.

JACK LONDON PICTURES

Motion pictures and stereopticon views of Jack London's cruise among the South Sea Islands are being presented by Al. H. Woods at the Criterion Theater. Martin Johnson, who was the photographer on the trip, is giving a lecture.

"SLEEPING BEAUTY," MONARCH THREE-REEL FILM.

BARNARD SUCCEEDS BROCK

Shift Among Kinemacolor Officials—Big Producing Company

At a meeting of the Kinemacolor Company of America, held on June 12, Henry J. Brock was made chairman of the Board of Directors, and A. P. Barnard, at present chairman of the Executive Committee, was elected president and general manager. W. H. Hickey, general manager of the Natural Color Kinematograph Company of London, and London representative of the Kinemacolor Company of America, who has been in New York for the past four weeks, will shortly return to London. Plans which have been for some time under way for the formation of a large Kinemacolor producing company, to produce Kinemacolor pictures for Kinemacolor companies throughout the world, have been practically consummated, and Mr. Brock will return with Mr. Hickey to London in the interests of this project.

TWO STRONG FEATURES

An Essanay feature film of which much is expected is called The Forbidden Way, to be released July 7. E. H. Calvert portrays the character of the master thief, an up-to-date society Raffles. He is supported by such able players as Lillian Drew, Beverly Bayne, Frank Dayton, Norman Fowler and others. The Forbidden Way and A Brother's Loyalty, to be released June 20, with Francis X. Bushman in the leading role, are said to be unusually successful dramatic offerings.

BIG AMERICAN FEATURE

The Monopol Film Company, the pioneer feature film company of America, announces an eight-reel feature which will place them in the position of the pioneers of big American features. The picture covers a wide range, showing battle scenes, society life, life in the underworld, in fact all phases of life from the Civil War to date.

POPE PLEASED BY FILMS

A moving picture machine was set up in the consistorial hall at the Vatican last week and Pope Pius X., surrounded by his sisters and niece, the Papal Secretary of State, and other Vatican dignitaries, enjoyed a view of many interesting scenes. He watched the passing show with animation and at the end called attention to the progress of science which permitted the unfolding of the wonders of the world before even a prisoner like himself.

WITH THE FILM MEN

E. T. Peter, president of the Texas Feature Film Company, is making New York his headquarters for the Summer. He and Mrs. Peter expect to cover most of the country within five hundred miles of New York in their new automobile.

George Kleine has taken offices in the Longacre Building, where all the road companies will be under the direction of W. E. Raynor.

Omar F. Dowd, who has been connected with the American Film Company, has resigned to take charge of the advertising of George Kleine.

Joe Brandt has added another position to his already large collection. He is now second assistant treasurer of Universal—that is, he was when we went to press, but changes are so swift in the Mecca Building that he may be almost anything by the time this is printed. Which brings to light the fact that Horsley can't lose either way, as both factions have paid for his stock. And also that most of the statements have come from Universal, while P. A. Powers has been playing the sphinx to such an extent he had almost been forgotten.

Fred Gunning, of Eclair, has gone for a vacation at his home in Ohio.

H. C. Wales, who has been managing the St. John branch of the General Film Company, and who handled the situation during the period the Kinetograph Company had an office there, has been promoted to the position of manager of the Albany, N. Y., branch.

Joe Conoly, general manager of the Quo Vadis Film Company, has moved to larger offices at 145 West Forty-fifth Street.

F. J. R.

BUILDING HOUSE TO BE BURNED FOR LUBIN FILM.

HIGH CLASS EXHIBITORS

Best in Motion Picture Industry Will Be Represented at Exposition

Through the untiring efforts of the Exposition Committee for the last eight months fully four-fifths of the main floor space of the new Grand Central Palace has been rented to manufacturers of articles pertaining to the motion picture industry. Contracts have been received from the leading manufacturers of this country and of Europe. For some time the coming exposition of the motion picture art has been an assured financial success to the motion picture exhibitors of America.

From an artistic standpoint the class of exhibitors who have taken space seems enough to guarantee the greatest trade show ever held. And as a great many of the motion picture theater owners of North America will attend the third annual convention of the Motion Picture Exhibitors' League, to be held during the week under the same roof, there is no doubt that the manufacturers will receive ample return for the money invested in their exhibits.

From the public's standpoint there will be enough novelties that have never before been seen in this country to entertain and interest the thousands who will attend the exposition daily during the week of July 7 to 12.

The Convention Committee, under the chairmanship of Samuel H. Trigger, is making extensive arrangements for the entertaining of the visiting exhibitors, their families and friends during the week. Frank E. Samuels, secretary of the Exposition Committee, may be found at the New Grand Central Palace, where he will make his headquarters until the middle of July. The innumerable details connected with the installing of such a large undertaking as this exposition will require all of his time from now on. The model theaters are well under way and will be erected very soon. The building of the booths will also commence soon, as no show will occupy the Palace until this one. Plans have been made for an elaborate ventilating system which will be installed in all the theaters.

The address of welcome at the opening of the national convention will be delivered by Governor Sulzer or Mayor Gaynor and will be responded to by President Neff, who is occupying headquarters at the Imperial Hotel, where all exhibitors are welcome.

As the following partial list will show the class of manufacturers who will have exhibits at the exposition is of the very highest.

The General Film Company have taken an entire theater in which Licensed films will be shown. On the main floor in the center of the space reserved for film companies the well-known photoplay stars, such as Alice Joyce, Lillian Walker, John Bunny, and G. M. Anderson will hold receptions in the General Film Company's booth.

The Mutual Film Corporation have taken a theater and the popular stars appearing in their programme will be in their reception booth.

Part time in a theater has been taken by the Kinemacolor Company, who will exhibit the colored pictures that have made Kinemacolor known throughout the world. Their reception booth on the main floor will be a handsome affair.

The Famous Players Film Company, who have become well-known in the last year as makers of feature pictures, are prominently located on the main floor.

The National Educational Film Company will be present to demonstrate some new ideas.

The Nicholas Power Machine Company have a large space in which will be on exhibition all the different Powers models. An interesting exhibition of putting the machines together will be given.

The Precision Machine Company, makers of the Simplex, have a large space in which different models will be shown.

The Standard Machine Company were among the first to arrange for an exhibit.

Eberhard Schneider will exhibit his machine.

The Enterprise Optical Company are located on the center aisle, where the Motiorgraph machine will be seen.

The Edison Kinetoscope will also be on exhibition. All of these machines will be used in the different model theaters on the mezzanine floor.

The American Seating Company will furnish all of the theaters with comfortable chairs. In their booth on the main floor many styles will be shown.

The H. W. Johns-Manville Company will have an exhibit on the main floor and will also erect booths in all the theaters.

The United Electric Light and Power Company will have an electric theater that will make a brilliant display.

The New York Edison Company, with a large space on the Depew Place side of the Palace, are also to make a big electrical display.

The following slide manufacturers have arranged for exhibits: The Novelty Slide Company, Scott and Van Altena, and the Manhattan Slide and Film Company.

Screens will be exhibited by the J. H. Genter Company, The Day and Night Screen, Ltd., The American Theater Curtain and Supply Company, makers of the Fike screen.

Koerting and Mathiesen will have a large showing of arc lamps and carbons.

The Picture Theater Equipment Company will have a display of all articles pertaining to the industry.

The Motion Picture Center, Inc., will be located where their representatives can ex-

plain the value of an all the year round exposition.

The G. H. Masten Realty Company will do all the decorating for the committee. Their booth is sure to be noticed.

The Newman Manufacturing Company will exhibit a complete line of brass rails, frames and theater fixtures.

Monger and Ring will have a line of wooden frames which are popular with many exhibitors.

The Lang Manufacturing Company will exhibit their rewinders, which will also be used in the model theaters.

Bell and Howell, manufacturers of reels, will be there.

The Spray Ozone Company will demonstrate their product.

The Electrene Company will have their fire extinguisher in a conspicuous place.

Bausch and Lomb will have a complete line of projection lenses on view.

The Whyte Whitman Company will have on view a new camera.

Trade and dramatic publications that have taken space are as follows: THE DRAMATIC MIRROR, *The Motion Picture Story Magazine*, *The Billboard*, *The Sunday Telegraph*, *Exhibitors' Times*, *Moving Picture News*, and the *Moving Picture World*.

Musical instrument manufacturers who will demonstrate are Ernest Boecker, the Berry Wood Piano Player Company, and the Oshkosh Metal Products Company.

Aschenbock and Miller, Inc., will demonstrate their Sanosone disseminator and perfume.

The United Ticket and Supply Company have a new system that they will offer for approval.

"PATHE'S WEEKLY" TWICE A WEEK

Licensed exhibitors throughout the country will be interested to learn that Pathe's Weekly will be issued twice every week, beginning with the week of June 23. There will be a weekly on Monday, June 23, and another on Thursday, June 26, although this double service will not be inaugurated west of the Mississippi until the week of June 30. The St. Louis exchange will be considered in the eastern territory because of the fast train facilities. After the first week, of course, all exhibitors will be able to get the two Pathe Weeklies every week.

Pathe Freres have installed a printing plant of their own and will supply the exhibitors with posters for the weeklies direct. These posters will be mailed on a three months' subscription basis. This new poster service applies only to the two weeklies. The A. B. C. Company will continue to make the posters for five Pathe plays every week.

The addition of a second weekly reel will increase the output of Pathe Freres to seven reels per week, exclusive of multiple reel subjects. Besides giving the exhibitors an opportunity to book two weeklies every week, Pathe Freres say, the new arrangement is particularly attractive for all concerned because the news of the world in both reels will be three and four days earlier than was previously possible.

To successfully carry out this new policy the staff of cameramen employed on the Weekly has been doubled, and now comprises some twenty-four expert photographers, so that there will be no dearth in interesting items for both releases.

ACTORS START COMPANY

William Elliott, Walter Hale, and Dustin Farnum, three actors who sailed for Havre last week on *La Provence*, are partners in a new motion picture enterprise, which begins its career immediately upon their arrival in Europe. They will be met by an expert film operator, who will work with them in the production of an innovation in motion pictures.

Mr. Elliott, who acts as manager of the new company, would not discuss his plans in detail, but said his company had no connection with any of the leading film concerns, and that the forthcoming productions would be made upon entirely new and original lines.

EMBY FEATURE FILMS

Murray F. Beier, manager of the New York office of the Sedeg Feature Film Company, has resigned to start the Emby Feature Film Company, with offices at 145 West Forty-fifth Street. Mr. Beier will give special attention to Itala "Big Films" and has secured exclusive rights for the Itala product for Greater New York City and Northern New Jersey. Mr. Beier formerly held a high executive position with the Pathe Freres Company.

LONG RUNS CONTINUE

George Kleine's superb photo-drama production still continues to be the vogue in New York city and Chicago and has broken all records for long runs in Brooklyn, Philadelphia, and Baltimore. The latter cities are usually regarded as one week stands, but Quo Vadis is now in its sixth week at Philadelphia, fifth at Baltimore, and fourth week in Brooklyn, with a prospect of continuing for several weeks longer in each place. No ordinary attraction could accomplish this feat.

HOTEL ACCOMMODATIONS

Thousands of out-of-town exhibitors and their families are planning to visit New York between July 7 and 12, the week of the motion picture exposition and convention. The part of wisdom will be to secure hotel reservations in advance. Exhibitors who are not familiar with New York accommodations may save themselves inconvenience by following the hotel announcements in this and ensuing issues of THE MIRROR.

POWERS OR LAEMMLE?

Both Purchase Horsley's Stock, That Means Control of Universal Company

On Monday morning it appeared that P. A. Powers, by reason of his purchase of the stock in the Universal Company, formerly owned by David Horsley, had defeated Carl Laemmle in the long fight that has been waged for a controlling interest in that company. A meeting of the Universal stockholders may show that Mr. Laemmle still has the winning cards up his sleeve, but it is not likely.

These are the facts in the case as they had been disclosed up to Monday morning. On Wednesday of last week, Mr. Laemmle paid $172,000, $97,000 in cash, $75,000 in notes, for Mr. Horsley's stock. Mr. Powers held an option on this same stock and last Friday paid $167,400 in cash and notes for its purchase. The question at stake is whether or not Mr. Powers forfeited the option on June 7, as claimed by Mr. Horsley, in espousing his sale of the same stock to the president of the Universal Company. Mr. Powers confidently asserts that he fulfilled the terms of the option and that the stock held in escrow by the Bank of the Metropolis has been transferred on the books of the company.

Mr. Laemmle's claim to the ownership of the stock that will mean the control of the Universal Company is no less emphatic. Last Wednesday Mr. Horsley accepted Mr. Laemmle's offer of $172,000, providing $97,000 in cash be paid into a bank in Bayonne, N. J. This was done and that night there was a meeting of Universal directors resulting in an announcement that Mr. Laemmle had purchased the Horsley interests, that W. H. Swanson, who disappeared on June 7 with some of the company's books, had been dropped from the office of vice-president, as had Burton Garret from the places of assistant secretary and second assistant treasurer of the company, that the office of vice-president remained open, whereas G. E. Kann had been elected assistant secretary and Joe Brandt assistant treasurer.

Mr. Swanson was expected to attend the meeting of the stockholders called for Monday afternoon and offer the Universal books as evidence in the dispute over the ownership of the stock.

BIG FEATURE CIRCUIT

John Cort and Oliver Morosco Combine to Specialize Important Pictures

A tremendous circuit of feature film theaters, extending through the empire of the Northwest and the thousand miles of Pacific Coast States, is in process of rapid organization under the hands of John Cort and Oliver Morosco.

Mr. Morosco, who left Chicago last Saturday afternoon, and who is now in Chicago, is negotiating with some of the leading film manufacturers for absolutely original features. He has also made definite arrangements for the securing for his territory of such master films as the Italian Quo Vadis, successfully running in New York city for many weeks under the direction of Cohan and Harris, and the Captain Scott Antarctic reels, a series of wonderful human interest, now very successfully defying the hot weather in the metropolis at the Lyric Theater.

The theaters available upon the Northwestern Theatrical Circuit, a well-known and almost unparalleled route, will be utilized as far as possible. There will be a theater of this circuit in every large city, but the film houses will not be allowed to interfere with the other dramatic institutions playing the standard attractions over the same routes.

The final chapter in this Mexico-to-Canada movement will be the establishment, in Los Angeles, of one of the most perfect moving picture producing establishments in the world, equipped with every device and resource, with two or more companies of competent and well-known actors, engaged exclusively in making feature pictures. Mr. Morosco feels that his vast productive abilities are not wide enough to assume one more burden; this producing company will be under his own direction.

During his present Eastern sojourn, Mr. Morosco is investigating every source of industry and material film-supply that the United States affords.

ANOTHER FOR RELIANCE

Baseball enthusiasts were out in force at Lobos Oval last Saturday to see the Reliance team defeat Eclair by a 4 to 0 score. The game was closer than the score indicates.

STUDIO GOSSIP

Pizzo bull-dogs captured the Reliance studio by storm last week. Paul Scardon entered seven of his best breed of English bulls in the show staged for the coming three-reel feature, The Tangled Web, in which Rosemary Theby will make her first appearance for the Reliance.

LARRY MCGILL has just returned from a short trip to Mauch Chunk, Pa., which he calls "the Switzerland of America." Larry found some beautiful scenery and succeeded in getting a coal mine explosion that was realistic enough, even to satisfy his leading man, Alan Hale. Alan says that coal mining never did appeal to him anyway, and blasting always made him very nervous.

EDGAR LEWIS brought his company home from a trip to Maine all enthusiasm about Redman Law's plunge over the Stillwater Falls. Law made the dash over the falls in an open boat and is the only man who ever performed that feat. The spectacle is part of a coming Reliance drama, and was caught by three cameras placed at entirely different angles.

THE Lubin-Reliance baseball game that was stopped by rain on June 7 will be played in Philadelphia on July 5.

CHARLES G. PERLEY, leading man of the Western Kinemacolor Company with Director David Miles, returned to New York, last week. After a vacation of three weeks Mr. Perley will resume his work, having been re-engaged by Kinemacolor for next season.

CESSAR ROMANO, who appeared in Tigris, the successful Itala feature, is again seen in the forthcoming Itala release, The Fatal Grotto, this time in the role of a gentleman smuggler. Spectators find peculiar fascination in Romano and his work, which is attention-holding.

LIONEL ADAMS, a recent addition to the Lubin picture players, was born in the late seventies in New Orleans, where he had the advantage of training at the Tulane University. He early acquired the desire for the stage, and he has been at various times a member of Julia Marlowe's, Annie Russell's, William Gillette's and Mrs. Leslie Carter's companies. But he will be best remembered throughout the United States for his rendition of Hall Caine's John Storm in The Christian. His later successes were the mayor in The Man of the Hour, Joe Brooks in Paid in Full, and Richard Ward in The Spendthrift.

KATHLEEN KERRIGAN, sister of Jack Kerrigan, was the center of a family reunion last week. Miss Kerrigan completed her Summer tour with the Everywoman company, and was joined by the various members of the family at Los Angeles, where the show closed for the Summer. Miss Kerrigan spends the Summers with her mother and two brothers at Santa Barbara.

ANNA LITTLE and Snowball, the beautiful white horse of the Bronco and Kay-Bee outfit, are inseparable. Her command over the animal is really remarkable, and they make a pretty picture, appearing in practically all the Kay-Bee and Bronco films.

A MAN entered the offices of the New York Motion Picture Corporation last week and demanded an immediate audience with the scenario editor. This being granted, he produced a script from his pocket which he declared would make a Bronco feature. The overworked editor scanned it and found that among the minor details it called for the use of the Panama Canal, the New York Public Library, and the United States Mint. He was considerably surprised when the editor gently turned him down and gave it as his opinion that scenario writers were handicapped by lack of co-operation on the part of the producers.

ONE side feature to the exhibitors' convention to be held in New York soon will be "guest day" with the Eclair Company. Fifteen hundred exhibitors will be taken to the factory at Fort Lee to spend the afternoon and in the evening they will visit Palisade Park, where supper will be served. Later in the evening there will be special races and diving contests in the park's new swimming tank, prizes to be awarded by the Exhibitors' League.

FRANCIS X. BUSHMAN has been deluged with letters since his return to the Essanay Company. From every State in the Union Bushman admirers have written to express their pleasure at the prospect of again seeing this skilled actor in Essanay films.

WILLIAM STOWELL, or "Billie," as he is commonly known, is one of the most popular members of the Chicago studio stock of the Selig Company, of which he has been a member for three years. He is dark in complexion, has gray eyes, stands six feet high, weighs 185 pounds, and is under thirty years of age. He is an expert rider and swimmer and used to play in musical comedy.

JACK NELSON, one of the latest additions to the Selig Company in Chicago, was formerly a member of Henry Miller's company and played with the Belasco Stock company of San Francisco for four seasons. He is twenty-seven years of age and hails from Memphis, Tenn.

JACK JOHNSON, of the Eclair Company, leaves for Ireland this week to visit his mother.

THE Lubin team, which believes in the old saying, "If at first you don't succeed, try, try again," has arranged another game with the Pathe Freres team, to be played in Philadelphia on July 4, where the Lubin boys expect to get better results than from the last game, in which they were defeated by the score of 6 to 2.

CHARLES E. BUNNELL has gone to Lake Placid with the Pathe Freres Company for the Summer.

H. ANTOINE D'ARCY, publicity man for the Lubin Company, closed his desk in Philadelphia on Monday and visited New York for the first time in many months. Tucked under his arm was a nice little bundle of pictures and press matter. He said he wanted to play messenger boy and save postage.

CHARLES A. EISENMYN, factory superintendent of the American Film Mfg. Company, has perfected a device to automatically time development of positive prints, so as to obtain a perfect print. Under the old system the developer was compelled to gauge his own time. The device in question, however, does away with any possibility of error and the result is a print timed to the fraction of a second and therefore perfect.

ALLAN FORRESY, the new leading juvenile man with Harry Matthews, is a good looking young fellow, with plenty of experience behind him. He has been with many of the leading Eastern stock companies, and was over the Keith and Proctor circuit with James J. Morrison's plays, including The Whited Sepulchre and The Verdict. He is doing excellent work with moving pictures.

ELEANOR BLANCHARD, who has become well known to the motion-picture public during the past two years by reason of her excellent comedy work with the Essanay Company, has joined the Lubin forces.

RALPH STUART has been engaged to head one of the several companies for the International Features Company, which will begin active operations in the immediate future.

SCENE FROM STATE RIGHTS, THREE-REEL "QUO VADIS."

REVIEWS OF LICENSED FILMS

Views of Samarang (Melies, June 12).—A brief panorama is given, and two short surveys of social and economic habits of the natives. This is not at all bad, but it sacrifices much possible interest in ignoring the fact that Samarang was the scene where the British, under Sir Samuel Auchmuty, gained, in 1811, possession of Java, and also virtually the final place of importance evacuated by the Dutch. As the film stands at present, it is but a vague piece of information. K.

The Fate of Elizabeth (Selig, June 12).—A weak element in human nature is the amusing theme of this comedy. The Fate of Elizabeth is a risque novel—one of the all too many, so to speak—brought into a staid family by the younger daughter. Her parents deprive her of it as an unwholesome influence. The mother becomes consumed by curiosity, and starts to read it, when she is interrupted by the cook. She hides it under the table cover, from whence it is taken by the cook. Two pages torn out by this member of the household create such excitement in the reading that considerable damage is done before the book is done away with. By this time the master of the house has come upon a theater wherein a dramatization of the story is being performed. As he goes, finds himself seated beside first one member of his own family, and then the other, inside another, and, at last in the end, everybody leaves up, and the ban against the book is removed. The funniest section is that covering the episode of the theater, and is provocative of much laughter. The wife is portrayed with animation by Rose Evans, while full attention is given the husband by Edwin Wallock. Adrienne Kroell gives a spirited performance as the daughter. K.

The Birth of a Butterfly (Selig, June 12).—A half-reel of unquestionable interest that shows a butterfly emerging from its chrysalis and slowly developing to full growth. The instructive value of such films as this cannot well be exaggerated. K.

The Stolen Claim (Melies, June 12).—This dramatic film is unfortunate in its unnecessary dependence on the intercepts for intelligible transition from section to section. Full realization that pictures must have the objective quality, must show and not tell, to the greatest possible extent, will practically eliminate this fault in all productions. Stripped of complication, the story seems to be something of this kind: A dying man is robbed of his title to a claim. The thief sells the claim to the dead man's sons. They discover other property of their father in the rascal's possession, this find leading to the identification of the claim as their birthright and to the punishment of the thief. K.

The Artist's Dream (Pathepley, June 19).—G. M. Bray, the well-known cartoonist, is featured in this play as a sort of stagehand, or at any rate, a sort of behind-the-scenes worker. In short, he is responsible for some clever trick drawing that occupies most of the film. The plot is slight—a mere framework for the demonstration of Mr. Bray's peculiar talent. An artist, enjoying himself at a family party, receives a hurry order from his editor for a cartoon. He doesn't want to do it, but his wife hustles him out into his studio. There he outlines the picture of a dachshund sleeping at the side of a tall dresser on the top of which reposes a dish of sausages. In his sleep he imagines that the drawing becomes animated. The dachshund chases two mice and a fly around and about the wardrobe, going through a number of exceedingly amusing antics, and concluding by pulling out some drawers at the side of the wardrobe, climbing to the top, eating the sausages, swelling up and bursting. In the meanwhile the artist's wife has substituted a second sheet for the unfinished drawing, and this, confronting the artist's awakening eyes, he smashes a mallet-stick through it into the face of a guest who was hiding behind to see the fun. The real drawing is produced, however, and delivered to the editor on time. Had the plot a little more relevance to the drawing, or vice versa, it would be better. But on the whole the film is a good one of its kind. Mr. Bray's work is beyond reproach. K.

The Well (Biograph, June 12).—A perennial theme treated in a new way and altogether with sincerity, is the basis of this drama. A farmer who, with the assistance of his wife, has saved enough to pay off the mortgage, is called away as he is about to start out with his money, by a rascally farmhand who lures him to a well they have been digging, and throws him down. With the aid of an accomplice, the fellow robs his master, and leaving him in the well, goes to the house, where he binds the wife and secures the remainder of the couple's savings. In escaping, the two villains carry off the farmer's little daughter. The wife presently frees herself, goes to her husband's assistance, and both go in pursuit. They overtake the two farmhands at a tumbledown shack where they have stopped for rest. Love and determination soon break in, the child is rescued, the saviour recovered, the thief killed and his accomplice put to flight. The fact that the plot is not new is by no means a drawback, for it is vital and distinctive, while the production generally is marked by the usual Biograph painstaking. Some better motive might have been supplied for the thieves to stop where they did, although its omission does not exactly break the interest. K.

His Tired Uncle (Vitagraph, June 12).—The farcical developments in this half-reel are unusual enough, and it is well acted with John Bunny in the principal role, but humorous results are not particularly marked. Mr. Bunny is cast as an uncle, who for no apparent reason objects to his nephew marrying a widow. A house party is arranged for the purpose of convincing Uncle Bunny of the widow's merits. Instead of being entertained he is perpetually in quest of sleep. Finally he finds quiet in the widow's bedroom, not realizing that it is hers, of course, and all insist that having compromised a lady he must marry her. Thoroughly frightened by the predicament, Uncle Bunny is glad to accept the nephew's offer to marry the woman himself. Leo Delaney, E. Rankin Drew, and Rose Tapley are in the cast. D.

Capers of Cupid (Vitagraph, June 12).—This farcical offering on the reel with His Tired Uncle requires very credulous spectators. Four lovers, two white and two colored, visit a park, and after the customary lovers' quarrels we are asked to believe that the pairs become unpleasantly confused. Physical combats lead to a scene in the police court and reconciliations. Tinting to represent night gives some plausibility to the happenings. D.

Get-Rich-Quick Billington (Pathe, June 7).—The characterization of the Jew in this farce by Paul Panzer is a highly effective piece of work so far as the amusement afforded is concerned. On occasions the action is slow, and consequently the interest lags, but, taken as a whole, the picture is a successful farce. It deals with two Jews who seek to get rich by selling stock of a fake mine. Money pours in until the authorities find them out. An old aunt whom the old Jew hates beyond words, is the only person in sight who can save them from their trouble, but this she will not do unless the old fellow promises to become her husband. He consents, and the debts are paid. However, he takes his first opportunity to escape. Photography is excellent. G.

The Great Pearl Illusion (Lubin, June 7).—The subject of this picture is carried through in very definite form so far as its practical application is concerned, and there is no room or reason allowed for the symbolic turn at the finish where the girl holds out her hand to find that the pearl has turned to dust. The moral of the story is that riches amount to nothing when compared with love and the respect of men. In many and various ways this theme has been treated, and when a new treatment appears it is to be welcomed, but the effort to mix symbolism with the material of life has not proven wholly successful in this case; at times during the exposition and building up of the argument the spectator is entirely at sea respecting the relationship of the characters and the trend of the action. Orrin Hawley appears as Myrtle, the girl who prefers wealth to love. Edwin Carewe and Earle Metcalfe contest the roles of rival suitors. The players have made as much as possible out of the drama, and the physical qualities of the picture are good. G.

When Women Are Police (Kalem, June 7).—Showing what might possibly happen if women were police, and while the subject is somewhat trite, the Kalem players, including Ruth Roland, John E. Brennan, and Marshal Nellan, have made rather an amusing thing of it. Miss Roland is pert and wholly engaging as the policeman. She is compelled to take her sweetheart's place while he is suspended for sleeping on duty. Determining to make a success of the job she comes out with flying colors, and all goes well until Fatty Jones comes along and insists that he be escorted home. Complications arise when Mrs. Jones observes the pretty girl helping her husband, and when the girl gets away from them she is ready and anxious to send in her resignation. G.

Percy's Wooing (Kalem, June 7).—Marshal Nellan, in the title-role of this foolish little farce, gives an excellent interpretation as a sporty boob transformed into a fighting bully through reputation. Percy is an ardent suitor for the hand of Nellie, but Nellie informs him that she can only marry a manly man. Percy goes about making himself a manly man by hiring a professional wrestler to allow himself to be thrown. The scheme works to perfection, and Nellie is brought back. Terrible Swede, the wrestler, returns also to blackmail the boy, but Percy refuses to be intimidated and proceeds to beat the wrestler up. The piece affords considerable amusement. G.

Broncho Billy's Capture (Essanay, June 7).—To satisfy himself as to whether his sweetheart is untrue or not, and whether she is the partner in crime of an outlaw, Broncho removes the shells from his gun, takes the outlaw to the cabin, and allows an opportunity for the girl to seize the weapon. This she does, proving conclusively to him that she is not what she pretends to be, and, drawing another gun from his back pocket, he takes them both to jail. Considerable of the photography in this picture is deficient. The theme is not very weighty, nor is there a situation that carries the story over with any great amount of strength, but G. M. Anderson gives his usual capable interpretation, and to many people who rightly admire his work the picture will appeal. G.

While John Bolt Slept (Edison, June 7).—Hamister Marwin, author of many of the screen's best dramas, gives us a story that, while not always logical or consistent, is an interesting study of the power of conscience. The picture argues that physical and mental repentance and restitution can work the miracle of making a well man of an invalid. Marc MacDermott in the title-role, using all the artistic power at his command in his study of the helpless paralytic, is particularly fine. Charles Ogle, as the visitor, who carries Bolt over his past life, makes an imposing figure, though he is not required to act. Robert Brower plays the doctor, Richard Ridgely the poor inventor, Augustus Phillips, Rev. Arthur Bryan, and Miriam Nesbitt, Mrs. Bolt. G. J. Brabin is the director of the picture. He has done some creditable work in the staging, one good piece being the settlement. Lying helpless in his chair, Bolt, an old, wealthy manufacturer, is visited by a strange person who carries him back, in vision, over many of his past deeds, showing him the error and selfishness of his life. Three times the visitor comes, and each time Bolt repents and makes restitution, and each time he gains a little more strength until he is able to stand and greet his wife who left him years before. The picture is a very acceptable offering. G.

A Timely Intercession (Biograph, June 7).—Through his generosity in a financial way to his unfortunate brother, an old man finds himself unable to meet the payment on his mortgage. Learning that there is oil on the land, an agent offers to buy the property, and the old man agrees to sell, unaware of the other's discovery. In the meantime the brother pays a visit to the farm, and he, with the young orphan boy, learns of the oil, and hastens to warn the old man before he sells. There is a race between the oil agents, and the two men to reach the old man first with the customary incidents jotted in here and there to increase

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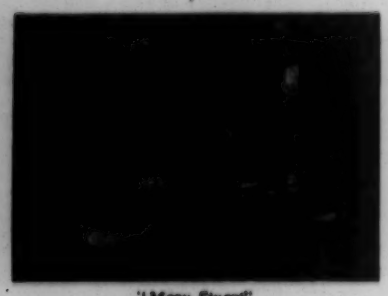

"Mary Stuart"

"The Snare of Fate"

"The Struggle"

"A Villain Unmasked"

Schedule of Multiple-Reel Features

Release of Saturday, June 21, 1913.

"MARY STUART"

Edison, Three Reels.

A magnificent production dealing with the life of Mary Stuart, Queen of France and Scotland and Pretender to the throne of England, one of the most dramatic chapters of history. Gorgeous costumes, lavish staging and an especially strong cast make the film a real masterpiece. It is historically accurate in every detail and represents months of study and preparation. This is the picture about which Louis Reeves Harrison said in the *Moving Picture World* of May 31st: "A beautiful spectacle, characterized by exhaustive attention to detail and splendid acting, this photo-drama ranks with the best of its kind. The settings are admirably chosen; the Throne Room interior crowns the designer with glory, and the handling of those taking part in the large ensembles reflects great credit on the director."

Release of Monday, June 23, 1913.

"THE SNARE OF FATE"

Vitagraph, Three Reels.

Edmund Marbury is in financial straits. His beautiful daughter, Marion, is betrothed to Ralph, son of Andrew Mason, a financier. The elder Mason also loves Marion and plots with Mrs. Marbury to break off the engagement with Ralph. The latter is despatched to Africa on an alleged important mission and the road is clear for the working out of his father's plan. Marion and Mason are married. Although Mason's wealth has helped him out of his difficulties, Marbury sickens and dies. Later, Ralph, all oblivious to what has transpired, returns and a violent quarrel with his father ensues. He leaves the house in a rage. Meanwhile, in the chamber overhead, a child is being brought into the world. As Mason sits brooding over his son's departure, the doctor enters and tells him that the child and Marion are dead. A few minutes later, when the grief-stricken Mrs. Marbury comes to talk with Mason, she finds him dead. Thus she is left alone to suffer the consequences of her own selfishness.

Release of Wednesday, June 25, 1913.

"THE STRUGGLE"

Kalem, Two Reels.

A powerful story of Capital and Labor, with the principal scenes set in a great iron mill. It involves Masterson, the mill owner, Mooney, his domineering superintendent, Jimmie Blake, a worker; Maggie, his sister, and "Bat" Thomas, Maggie's lover. The workers, smarting under Mooney's driving, go on strike. The mill is fired, and "Bat" and the others figure in some thrilling rescue work. In the end, Masterson proves that his heart is in the right place and makes the "hit" of his career by announcing "Bat" as the new superintendent.

Release of Friday, June 27, 1913.

"A VILLAIN UNMASKED"

Eclipse-Kleine, Two Reels.

Robert West, leader of a band of counterfeiters, woos a Mrs. Foster, a beautiful widow. Gilbert Foster, the son, none too well pleased over the prospect of his mother marrying again, becomes suspicious of West and, in time, finds him out. Gilbert realizes that he cannot expose West without breaking his mother's heart, but when West will not promise to give up the idea of wedding Mrs. Foster, the boy appeals to the police and West is arrested the evening before the day the ceremony was to take place.

TO BE RELEASED SOON

June 28th—"THE TRAPPER'S MISTAKE." Pathepley. Two Reels.
" 30th—"THE PENALTY OF CRIME." Lubin. Two Reels.
July 2nd—"THE TIGER LILY." Vitagraph. Two Reels.
" 4th—"SHENANDOAH." Kalem. Three Reels.
" 5th—"THE MINER'S DESTINY." Pathepley. Two Reels.
" 7th—"THE FORBIDDEN WAY." Essanay. Two Reels.
" 9th—"A HERO AMONG MEN." Lubin. Two Reels.
" 11th—"HONOR THY FATHER." Cines-Kleine. Two Reels.

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the suspense. Photography is below the usual standard of the Biograph in quality. It is the technique used in cutting, and arrangement of scenes that is responsible for the interest and suspense of the picture; the story of itself is too conventional to need comment. G.

The Bewvance Myer (Selig, June 5).—Many of the scenes of the South are finely photographed, and the backgrounds are beautiful, and the story of itself has a fair amount of heart interest. But some of the properties and costumes of this somewhat poetic picture, fail to harmonize closely. In the South we have slaves, and the slave driver with his black-snake whip, and the whole spirit of the place indicates the period before the war, while scenes of the North show modern costumes, and the business offices display the stock ticker and the spirit is one of 1913. Because the old colonel is strictly Southern he refuses to countenance his son's marriage to a Northern girl. Because of this the son leaves home and finds a fortune in the North. In the meantime the old colonel meets with misfortune, and his home is about to be sacrificed for debt, when the boy, hearing of the trouble, returns, and is accepted back. There is not much delicacy in this last situation—the son's entrance at the eleventh moment is a bit melodramatic, and the father's readiness to accept him back in his good graces argues against his previous sincerity in sending the boy away and rather shatters our sympathies for him. Jack Nelson plays the son, Winnifred Greenwood the Northern girl, and Joe Hazelton the old negro servant. G.

The Heart of Mrs. Robins (Vitagraph, June 5).—The finished, matured acting in this picture gives it a power and human touch that the story of itself, acted in any ordinary way, would naturally lack. Under the Vitagraph handling the piece presents itself as being very agreeable. Heart interest is the principal note it carries. Leaving her only child, a sweet girl of six or seven, the wealthy mother hies to the seashore for the Summer season. In rather a unique fashion the child makes the acquaintance of a young chemist, who gives the love and attention it naturally craved. Hearing of this the mother resents the man's attentions, and forbids the child seeing him. The child grows sick, and it is her request to see the new papa that brings the two older people together in a friendly relation. The thread of the story is carried along to a good extent by means of subtitles. A common error in pictures of this kind—and one found here—is sick children who recover too suddenly at seeing some one they love or receiving something they want. Leah Baird enacts the title-role, and Leo Delaney plays the chemist. Dick Bronson, Marie T. Jacobs is the author. Van Dyke Brooke directed the piece. G.

Jinkens Becomes a Desperate Character (Biograph, June 9).—Provoking considerable laughter this burlesque of half-reel length is sure to meet with high favor. Jinkens is meek, and prefers to stay at home with his better half and play with the cat. Mrs. Jinkens, failing to admire the servility of her husband, gives him a dollar, and tells him to go out and make a man of himself. Jinkens succeeds better than expected, and when he returns home he has the whole town police force following him. Dell Henderson enacts the lead role besides directing. G.

Red Hicks Defies the World (Biograph, June 5).—It is only on rare occasions that we get such a screamingly funny screen burlesque as Red Hicks Defies the World. Almost from the time it starts until finished there is a continuous round of laughter, and during the boxing match—with all the nonsense of putting a horseshoe in his glove for good luck and injecting a "shot" into O'Shea's arm—one is thoroughly entertained. While in some respects, perhaps, it is not so unique as the renowned One-Round O'Brien, it has many of the same qualities with all the action. O'Shea, the fighting Irishman, was to defend the town against Red Hicks, the world famous boxer. O'Shea failed to turn up, but his trainer managed things all right in the end and Red Hicks found his Waterloo. G.

Othello in Jonesville (Edison, June 9).—Another comedy written and by Herbert Prior for the Edison Company, Mr. Prior also acts a part. Mabel Trunnelle plays a role called Tillie, a stage-struck girl in the country, and her characterization is one of the most amusing things in the picture. Of course, Mr. Prior is always good in such parts, much better than the comedy he has supplied himself with. Charles M. Seay directed the piece. The story surrounds a barn-storming actor of the tragedian cast, who drifts into the country for want of a better place to go and finds employment on a farm. Here he is to teach the stage-struck girl the delicate art of acting in payment for his board and lodging. During these preliminaries there is little or no comedy action. What follows when the tragedian, with the assistance of Tillie and her family, attempts to play Othello to the local townspeople, is quite funny, though the means used are of the tested and time-worn variety. Others assisting in the picture are Maggie Wester, William West, Frank A. Lyon, and May Abbey. G.

The Rube and the Boob (Kalem, June 9).—Considering the splendid circus atmosphere of this half-reel farce and the several amusing incidents, it can be recorded as a most acceptable piece. Marshal Neilan does some good comedy acting in the title-role, and Juanita Sponsler makes a delightful country child of nature. Bill is a loafer most times, but on one occasion he is called upon to act as drum major for the circus he travels with. While marching down the street Jennie sees and becomes fascinated with his face. Her sweetheart follows sadly behind when she insists on meeting him. Jennie, however, finds the man out in his true vocation. G.

The Scheme of Shiftless Sam Smith (Kalem, June 9).—There is a genuine comedy situation in this half-reel picture, and the spectator enjoys it immensely, for it is staged and acted with good skill. John E. Brennan is seen in the title-role, and Marin Sais enacts Mrs. Smith. Smith scatters false letters through his neighborhood concerning a treasure buried in his back yard. Result—his backyard is dug up without cost to himself. When the plants are growing nicely one of his letters is found by the foreman of a gang of workmen, and Smith's scheme meets with a disastrous failure. G.

The Legend of Lovers' Leap (Lubin, June 9).—If this story is a legend of the Indians and their country before the coming of the white men, and if—as one supposes, judging by most of the costuming—the Indians are of the more Northern tribes, the director has erred at several points in the staging of his picture. First, in furnishing reneating rifles to the Indians—with bows still used by some—and, second, by using canvas tents, and, third, the use of Navajo blankets when the Navajo Indians are the only ones to make these blankets and use them. Charles Everett as Wichauma, the medicine man, is the most consistent character in the picture, and his acting is always effective. Dolly Larkin, playing Pleet Wing, the heroine, has natural charm, but she does not get when acting is required. Henry King as Wamban, the hero, is acceptable, but Joseph Holland as Wolf Fang, the villain, is too melodramatic and stagey. The general effect of the picture, as a whole, is rather pleasing, and the story has some heart interest. It is a trite theme, however. The two lovers, pursued by the villain and his tribe, leap to their death rather than fall into his hands. Photography is up to standard, and the settings are favorable. G.

Pathe's Weekly (Pathéplay, June 6).—Scenes taken at Hamburg, Germany, show the largest ship afloat, the *Imperator*, of the Hamburg-American Line, starting on her maiden voyage to America. This is one of the most interesting features of this week's programme. G.

Kate, the Cop (Lubin, June 5).—Running somewhat over a half-reel this is a burlesque satire on country policemen, with Walter Stull, Mae Hotely, Jack Ridgeway, Robert Burns, and Mrs. Clayton in the principal roles. Casey (Mr. Stull) makes up half the village police force. He is better adapted to paying court to his sweetheart (Mae Hotely) than capturing burglars, it would appear. When a call for assistance comes the sweetheart, Kate, is forced to take his place. She captures the burglar, but thereafter insists on wearing the policeman's clothes. Casey has to take her place in the kitchen. Tightening up the action and shortening the sketch in proportion would give more "punch" to the picture. It is fairly amusing, on the whole, and occasionally highly laughable. G.

The Bachelor's Baby (Vitagraph, June 9).—A sentimental story describing how a baby and its mother find a home and a new father and husband. The author, May Foster, has taken a rather roundabout way to arrive at the point of the story, and the sentiment is not altogether consistent; it gives one the impression of being forced. There was the incident of the bachelor buying toys for the street boys to show that he has a tender and sympathetic heart for children, but the lack of effort to find the baby's mother after it has been left with the clothes at his house is not explained. And, again, there is not sufficient cause for this mother giving her baby away as she does. Showing that she had lost her position and was in dire want would have helped, but for a woman to give her baby to a strange man to bring up just because she believes he has a tender heart for children is insufficient on the surface. Van Dyke Brooke has done good work in the staging and directing of the piece, and L. Rogers Lytton and Rosemary Theby act the lead roles creditably. Kate Price is good as the laundress. G.

Two Little Kittens (Edison, June 16).—A. H. Giebler's scenario is skillfully constructed, but it lacks the simple humanness we have come to anticipate in Edison photoplays. A rich young man marries his mother's seamstress. The mother orders the two to leave her home. Five years later, the wife, Lottie, returns a widow with her two children. The mother refuses aid and starts for Europe. On her way to the station in her automobile she saves two kittens from drowning, and leaves a note directing her servants to take care "of the kittens until my return." The kindly chauffeur substitutes the two children for the kittens, and they are given a home until the mother returns, when, upon reaching her hotel, she receives a photograph of the two "kittens." The children's mother is working at the hotel and sees the photograph. The mother returns to the room, and the other hides the picture beneath her apron. Meanwhile, a brooch has fallen to the floor, and the mother complains to the hotel management of theft. A detective finds the brooch, the mother recognizes the young woman as her son's wife, and there is a reconciliation. While the human note is lacking, the story moves clearly and holds the interest. Mabel Trunnelle plays the young wife, and Harry Beaumont is the husband, while May Abbey portrays the mother. Paul McAllister makes his first appearance in Edison pictures in the slight role of the hotel proprietor. He makes the part stand out prominently, lending distinction to the characterization. In fact, the best scenes of the dramas are those in the hotel office following the discovery of the supposed theft. Charles M. Seay is the director. G.

Violet Dare, Detective (Lubin, June 10).—An average sort of crook melodrama. Jimmy North, the chief of police's stenographer, works as a master burglar by night, baffling the detective department. Violet Dare, the girl sleuth, is engaged to unravel the mystery. She has a number of counterfeit bills placed in the window of her uncle's store. The daring stenographer-cracksman sends a note to the chief, saying that the store safe, in which the money is locked after closing hour, will be robbed that night. The detective force guards the safe until they receive a note by messenger from the crook, saying that he will not rob a watched safe. They promptly leave; the crook comes and cracks the safe. Jimmie, however, is caught when he deposits the counterfeit money at the bank. Harry Kendall as the cracksman and Isabelle Lamon as the girl detective made the make-ups the most of their roles. S.

Bob Builds a Chicken House (Lubin, June 5).—Bob, with his family and friends, builds a chicken house, builds it from the inside, and, being corpulent, he is unable to get out of the small opening allowed. Those helping him enjoy the situation much to his discomfiture and in desperation he tears the house down, and gives lively pursuit to the merry-makers. A man encircling himself by a chicken house is momentarily humorous, but the incident of itself is hardly sufficient for even a half-reel comedy; the fun is short lived. What goes before and what comes after is unimportant and a bit tiresome. Robert Fischer enacts the title-role. Kempton Green, Vivian Prescott, and Clarence Elmer make up the supporting cast. G.

Manila Normal and Public Schools (Selig, June 6).—Views are given of the Government Normal school, the weaving of native cloth from hemp fiber, basket making, hat making, instruction in domestic science, lace making, and embroidery work. Some of the interior scenes are necessarily of rather dark photography. S.

Native Industries of Java (Melies, June 5).—Two of the main industries of this country, pottery and weaving, are treated upon in this film to some extent. Photography is standard. Especially interesting is the pottery work; we are shown the industry from the time the clay is dug from the bottom of the pond until the pottery comes out complete in its many artistic designs. G.

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FEATURE FILMS ON THE MARKET

The Still Voice (Vitagraph, May 24).—Sidney Drew, in the lead, gives us a remarkably fine piece of acting in this two-reel feature release of the Vitagraph Company. George Cameron is the author. Mr. Drew is a well-known actor of long standing, but this is his first venture into motion pictures, and that it is wholly successful cannot be denied by those who witness the drama. The cast includes, besides Mr. Drew, Edith Storey, Tefft Johnson, and Sidney Drew, Jr. The play is rather a vigorous piece, made so largely by the acting and producing. It concerns a man who, refusing to heed the still small voice, seeks revenge against an enemy, only to meet with death at the last. The story is in two distinct parts. The first deals with a young clerk in a banking house, who is accused wrongfully by his employer of stealing. The employer has unwittingly placed important papers in his desk at home, causing the blame for their subsequent loss to rest upon the young cashier's shoulders. Steele is discharged. The result of discovering this news and the fact that he has been accused of crime kills his invalid wife. Over her dead body Steele, clutching the hand of his baby girl, swears vengeance. He leaves for unknown parts, and the employer learns too late that he has made a terrible mistake. There is a lapse of fifteen years. Steele returns to his home town as a powerful master of millions, prepared to bring about the ruin of his former employer, now the president of the banking house. The fact that his daughter falls in love with the son of his enemy complicates matters, and this, connected with the small voice that whispers to him to show mercy, finally proves too much for him. He is about to direct his secretary to place enough money in the enemy's hand in order to stay the time when the notes of promissory reach him through the window crying out the suicide of Vladimir Ferris. His revenge had been too late, and Steele sinks back dead. In the film that the reviewer saw there were two subtitles misspelled, an error which, no doubt, does not extend to all the films of this subject released. One of the strongest scenes is where Steele refuses to listen to the pleadings of his enemy, Ferris. The action leading up to the last climax is vivid with good contrast; the climax is pointed. The lesson is well taught. G.

The Master Crackpsman (Reliance, May 24).—Having previously associated with his father in working out a new invention to thwart police, and aware that his father has been cheated and robbed of his rights by an unscrupulous promoter, the son looks for revenge by breaking all safes using the invention. It would appear that the promoter was about to lose his trade when he hires two detectives to run the culprit to earth. The detectives succeed in this, but on hearing the young fellow's story they turn against the man who has employed them and under threat of handing the story over to the papers force him to make restitution to the son. That is the substance of the tale, written into plot form by Stephen Allen Reynolds. Irving Cummings, in the title-role, proves himself an actor of no mean ability. Mainly, the story, running through two reels, is interesting, but never thrilling. In many of the interior settings realism is lacking; on the morning when one of the safe breaking jobs is discovered we are taken into an office and shown two large steel doors lying on the floor, blown from their hinges. Men walk over them and walk down and up and down like so much canvas and pasteboard would. And so it is with some of the situations and motives in the play—there is little solidity to them. There we have two detectives sent out to bring in a safe cracksman. They find the safe cracker, but instead of obeying orders, they turn him loose because he has a pretty girl accompanying him and tells a plausible story. Not but what such a thing is possible. But, as it is shown here, it is not fully convincing. G.

Thus Saith the Lord (Eclair, May 21).—An advance over recent Eclair releases in that the scene are reasonably natural. It is a well-himed two-reel Biblical production, showing Jesus teaching his disciples and depicting the parable of the five wise virgins and the five foolish virgins. Scenes illustrating the Lord's Prayer conclude the picture. The photography is excellent, there are many artistic scenes, and while there is a material note running through the spiritual atmosphere, the production is one of the most commendable. Universal offerings of the week. For instance, it was not wise to use the same players in different prominent roles of the same picture. One of the cleverer tableaux is particularly effective, that illustrating the line "Thy will be done." S.

The Boomerang (Kay-Bee, June 13).—Like a boomerang one's evil deeds will some day return to smite one, or at least that is the argument of this three-reel feature photoplay made by the Kay-Bee Company. Commencing with scenes along the seacoast, imbued with the spirit of romance, when the character of this tale was young, we are shown the pages of his life, telling of his desertion of a young wife and of his deceit, all for ambition's sake, and how years later his own son rises up to strike him down with a military genius equal to that of the father. Mostly the atmosphere is military, dealing with soldiering and the battles of the Civil War. Among the similar pictures turned out by this company we have witnessed none surpassing it in physical virtues. Photography is reasonably good, the battle scenes are vigorously realistic, and the settings and backgrounds are in harmonious accord with the period and place. Years before the opening of the war a young officer secretly marries a simple girl of the South. Immediately after he is ordered with his regiment to distant quarters. He soon comes to believe that his marriage is a drawback on him and the achieving of his ambitions, and so he writes a letter to his young wife, who has just given birth to a boy bluntly suggesting that she secure a divorce. The shock at receiving such a letter kills the mother. Now this boy has inherited the same military genius as the father, and, fighting in opposition, he exercises it in undoing and capturing his forces. G.

Carmen (Thanhouser, May 27).—Probably three-fourths of the people who will witness this three-reel feature picture, adapted from Carmen, are acquainted with the story of Carmen, and have formulated some ideas and opinions of just how it should be staged and played. Certainly, the reviewer has and for that reason he is at somewhat of a disadvantage in giving a clear, unbiased criticism of the piece. For instance, we have always pictured Carmen as one of those physically alluring, vigorously passionate creatures wholly Latin in feature and expression, and we have associated with the play an abundance of fire, vehement motives, and an overpowering air of tragedy. Yet these characteristics, so essential for the proper impression, are largely absent. Margaret Snow gives a very intelligent interpretation of Carmen, and she has a winning sweetness; her intelligence, however, seems to be in her disfavor; one who is apparently swayed mainly by the heart, who displays complete abandon, makes the ideal Carmen. William Garwood is seen as Jose, the victim of a fickle girl's love. He brings into play a pleasing personality, and his work is mostly acceptable. Concerning the atmosphere the only criticism to offer is that there is not sufficient of it. There are several excellent bull sight scenes, but even here the incongruity of several men in modern dress somewhat spoils the effect. G.

Secret Service Sam (Imp, May 26).—George Edwards Hall is the author of this two-reel Imp photodrama of a melodramatic nature, directed by Herbert Brenon, who will William Shay in the principal role. Mr. Brenon has taken advantage of every possible chance to score suspense or excitement; his settings, the race between two tug boats and the final plunge of one of the spies into the icy water are all expertly handled. Jane Fearnley plays the lead female role, that of a spy. Her companions are M. B. Snyder and R. V. Ferguson. Ben Hall, the son of Mr. Hall, the author, enacts the role of a newsboy who assists in capturing the band. Mayre Hall plays the sweetheart of Sam. Imagine the absurdity of a U. S. Secret Service man sending an unknown newsboy to shadow a woman suspected of being a spy, and yet that is what happens in the story. And what is one to think when this spy comes through a door, locks it behind her, goes into a vault and escapes, while a girl, not more than four feet away all the time, fails to notice her? When the detectives finally decide to enter the closet where the boy is lying bound, the tension of suspense is relieved—perhaps. But the wait is bad. Sam looks at a paper to find when a boat sails and immediately decides that the thieves are going to sail that morning. He and his companion set out to head the spies off. After a dash up the bay they succeed. G.

Wamba, a Child of the Jungle (Selig, May 26).—Written by "Biz" Otto Breitkreutz and produced by Collin Campbell at the Selig Wild Animal Farm at Los Angeles, this two-reel feature takes us into the tropical wilds of British East African jungles, treats us to a few good views of lions and one really exciting scene in the last reel, where Pete, the villain, is being chased by the animals. Thomas Santschi, one of the best outdoor men on the screen, carries off his share of the performances successfully, though it is rather a cheap melodramatic, villainous part that is not to be envied by any aspiring player. Bessie Eyton makes up exceptionally fine as Wamba, the half-breed wife of Pete, and her part, requiring more physical exertion than dramatic skill, is creditably handled. The photography and some of the settings could hardly be improved upon, but the story contained in the picture has few dramatic elements. One of the biggest scenes and one that the director has obviously taken considerable time in producing, falls flat because the lion refuses to enter when the time comes. This is where the villain James into the water to escape from the lion. There is no difficulty in following the story. Frank Clark, Eugenie Besserer, and Baby Lillian Wade are included in the cast. G.

In Love and War (Biaus, June 17).—An absurdly impossible newspaper man is the hero of this two-part Civil War production. A young lawyer and a "journalist" are in love with the same girl. The war starts and the lawyer enlists. The journalist has but one hand, and enlistment is impossible. The girl apparently believes him to be a coward, and favors the lawyer. David, the newspaper reporter, then goes to the front for his paper. There he stands fearlessly through many battle scenes, writing accounts of the battle fervently and handing the sheets of paper to two assistants. There are scenes, too, showing the editor at home receiving the story over the wire. Dave enjoys the battle flag, finally, when it falls and leads the soldiers to victory. The rival gets the credit but, when the two come home after the war, he tells the girl of David's bravery. The story has been used before in war photoplays. The reporter is the absurd feature of this picture. War correspondents do not stand on the battlefield and write their story of the conflict as fast as it is enacted. They watch—usually from a safe point of vantage—and study the movements of the conflicting factors and then write a comprehensive story of the battle. In the second place, the reporter here evidently worked, judging from the scenes shown, for a small town newspaper one which could not afford a war correspondent. In the Civil War, too, only the more important newspapers and publications had correspondents at the front. There is one unusual scene showing the hand of Lincoln signing the call to arms. Another shows the wounded David being etherized for an operation. In one of the battle scenes a "dead" soldier curiously kicks up his heels. There are too many flashed letters and sub-captions used in setting the story through the first reel. This would weaken any photoplay. Wallace Reid plays David, and makes an excellent appearance. Mr. Reid is a young actor of decided promise. Pauline Bush plays the girl. S.

Love and War in Mexico (Lubin, May 28).—There are various and sufficient reasons why this two-reel picture is not a good feature, or, for that matter, a good photoplay. The photography is efficient, yes, and the settings, except some of the studio ones, are harmonious, is adapted to the spirit of the story, but the author has failed sadly in the development of his plot, and more especially in the drawing of his characters. An American (supposedly so) is the chief figure. He marries a young Mexican girl and from what we know and see of him he is worthy and decent. One year later, he is a degenerate husband. There is no explanation whatsoever for the transition. He returns home to his wife, and for some reason, sufficient for himself, perhaps, but not for the spectator, he quarrels bitterly with his wife, and in a moment of drunken rage strikes her to the floor. Believing that he has killed her the husband seeks refuge in the church and becomes a monk to expiate his crime. The woman does not die, though, but lives, and twenty years later we see her sending her son off to fight the battles of the Mexican rebels. The boy is captured and sentenced to death as a spy. He escapes and finds his way to the church, pursued by soldiers. Unaware of his identity the boy's father, now a monk, protects him for the time being, telling the pursuers to allow him one hour in which to prepare the boy's soul to meet his Maker. The mother is sent for, and the monk learns the truth. Here is one opportunity for some real bits of acting, but the players have failed to take advantage of it. The situation is feeble. The monk or priest (or whatever he is) decides at the last moment to take the boy's place. Adopting the boy's cloak he steps out of the church. Without approaching near enough to observe the change the soldiers shoot the man down, and depart without an examination as to who he is or whether he is dead or not. Of course, this was a great sacrifice for the father to make, but the method in which the change is contrived is no more plausible or consistent with good taste than the actions of the father all the way through. Almost from the outset—from that point where the husband turns out the degenerate—the audience loses its sympathy for him, and when the sympathy of the spectator is once lost for a character, it is almost impossible to regain it. What is the consequence in this case? The spectator "—— the father's sacrifice as a matter of course, the pathos or sentiment of the situation is totally lost upon us. Possibly with a superior brand of acting much that now seems weak and unreasonable might have been smoothed over to such a degree that we could have accepted it; as it now is, the picture is ineffective. The soldiers presented are laughable when compared to other Mexican soldiers we have seen in films of a Labin make. G.

Why? (Eclair, June 4).—This is a curious three-part production. It can hardly be termed a drama, as it is really a series of incidents strung together incoherently. It evidently is intended as a visual argument in favor of socialism, and it is a sort of encyclopedia of moral problems. There is undoubted ingenuity in certain incidents, but the whole thing is put together so haltingly that it is hard to comprehend. It jumps from drama to symbolism and back again repeatedly. Is it commendable to present such feverish socialistic ideas to picture audiences where thousands of newly-arrived Americans from foreign shores will see and study them? That is a serious question. Without entering into a discussion of socialism, many of the ideas, as presented in "Why?" seem aimed against progress and the advancement of civilization. Of course, some are of obvious truth. The worthless son of an old man, who has devoted his life to researches for the advancement of mankind, has a dream which occupies the three reels. There is one scene in which the children of the poor are seen grinding out money for the rich. A capitalist, wearing a silk hat, smoking a big cigar, and holding a long whip, sits watching a lot of children in tattered garments as they walk a tread-mill. Barrels and bags labeled with the $ sign stand about. When the young man shoots the capitalist, the rich man turns into a big money bag. Another scene shows a poor woman making a fancy purse. Her employer appears, and declares she must use red silk in the making. So the woman cuts her arms and dyes the thread with her own blood. In another, the young man talks with a railroad employe. "See what lies under the rails," says the man, "that the rich may save the seconds in traveling." Then skeletons show beneath the ties. A number of railroad magnates are shown in session. The magnates dissolve into pirates, cruising the Spanish Main. At a following dinner of magnates labor demands a place at the table and is refused. The dream concludes with a view of New York city in flames and shaken by explosions, the socialistic revolt having invaded the metropolis. Simply considered as a screen production. Why? is of wretched construction. The director branches from one idea to another in a most puzzling way. The photography is remarkably fine, as usual with Eclair films. S.

The Human Vulture (Patheplay, May 30).—A very ordinary two-reel feature offering, rich in settings and photography, but weak in plot and theme. The action is not self-explanatory—too many lengthy sub-titles are required to carry along the meaning and sustain the continuity. The actress cast in the role of the mother does very poorly; she displays no restraint. At the least suggestion of a big scene her arms and hands fly in windmill fashion, and this, in a milder way, is a fault that most of the other players are guilty of. By far the most intelligent and effective piece of acting is that of the father, who is made the blackmail victim of the scheming villain. Poor and friendless, a new mother falls into the hands of a villain who will stoop to the lowest things to get money without working. Through some secret source the villain learns that a count depends upon the life of his child for his wealth, according to the will of his dead wife. Spying upon this count the villain learns that the child has died, and, keeping the information to himself, he offers to provide the father with a new baby. Through an odd combination of circumstances, the mother, in the hands of the villain, gives up her child to the count unwittingly. Immediately following this she is sentenced, along with the villain, to twenty years in prison. After serving her sentence she finds work in this count's home. The villain returns to blackmail, but the mother successfully interferes with his plans. However, there are so many anti-climaxes before the final climax is reached that the picture peters out in poor fashion. Part of the feeble ending is due to poor acting also. G.

The King Can Do No Wrong (Rex, June 12).—This three-part drama does not equal in story or direction the recent productions of the Rex Company headed by Lois Weber and Phillips Smalley, in the first place, the story does not appeal to our sympathies. The action takes place in a fanciful romantic kingdom. Herrick, a general in the king's army, allows his ruler to steal away his wife, and later permits the sovereign's son to lure away his daughter. The king can do no wrong," is his fixed idea, and, instead of seeking retribution or revenge, he sends the innocent daughter a poisoned cake. All this is so distinctly un-American that a spectator tends to lose patience and sympathy with such a cold husband and father. The drama gains in interest when Miss Weber, the author of the film play, appears as the daughter. Miss Weber makes a very beautiful picture in the garden scenes, playing with charm and sweetness. She is altogether delightful. Mr. Smalley is not at his best in the role of Herrick. The actor in the role of the king is unconvincing, particularly in the early scenes. The son is equally uncommendable. The setting of the interior of the king's mountain lodge is not elaborate or real enough in appearance. The photography is good. The King Can Do No Wrong is of the old type of romantic drama. Its charm comes from Miss Weber's graceful playing. S.

When a Woman Loves (Cines, June 2).—For the photography, the elaborate settings and lighting effects, rather than for a story of much depth, is this two-reel feature picture to be commended. True, the plot has afforded good opportunity for the company to exercise its talents in the direction of staging and settings, and perhaps this was one reason for adopting it. A woman's passion and jealousy is the keynote of the story which involves two political factions, one led by the Duchess Charlotte. The Duchess falls in love with one of her constituents, Marco Flamma, who has been arrested while addressing a crowd. Securing his release, the duchess sends for the young man, and declares her love. Flamma has a sweetheart, an unaffected girl, and he refuses the advances of the other woman. With all her charms she seeks to win his affections but without avail. Seeing that her love is hopeless, and after doing Flamma a great good by saving him from committing murder, the duchess commits suicide. It is a difficult matter at times to follow the thread of the story; the motives are seldom sufficiently plain. The interest or sympathy of the spectator is never centralized upon any one character. The duchess is to be pitied, and Flamma's effort to murder the prime minister is not in accord with the development of his character. It is difficult for an American to understand or appreciate such stories as this. G.

When Light Came Back (Eclair, June 11).—In a way this photoplay, in two reels, reminds us strongly of A Night of Anguish, produced by the Eclair Company some weeks ago. There is the same series of sensational incidents with an exaggerated appeal to conventional sentiment evidenced in both. At times there may be thrills, but the author or director, in an effort to secure a situation of suspense, has far over-reached; it is like a violin string strained to the utmost that suddenly snaps, for in this

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case the snap comes long before the proper time and the spectator's interest drops with a thud. Settings and photography are very fair, but the sub-titles are rather too long and involved. The main situation rests upon the hero's losing his memory through an accident, perhaps one of the most over-worked ideas in picture plays. The story commences with a love affair which has not the sanction of the girl's father and a subsequent effort to elope. Most producers are seeking to avoid such a complication. Individually some of the scenes are splendid and in this class we may call attention to the court scene. The director has obtained the atmosphere to perfection. G.

KINEMACOLOR REVIEWS

Dr. Jekyll and Mr. Hyde.—There have been a number of pictures of Robert Louis Stevenson's story of a dual identity, but no one has utilized the wonderful possibilities of it as has M. J. McQuarrie, who played the leading part in the Kinemacolor version. Add to this the realism of color, particularly in the scene of the mixing of the drug, and you have as fine a picture as this company has turned out. A story such as this, which depends almost entirely upon the director and the actor playing the leading part, could be very easily spoiled by lack of attention to details, and it is only fair to Director Frank E. Woods to give him a large share of the credit for a masterly production. Every one knows the story of how Dr. Jekyll, the reputable physican experiments until he finds a drug which, when taken, makes him a beast physically and morally, but every one does not realize the gruesomeness of this metamorphosis until they see on the screen before them the genial, lovable face of Dr. Jekyll fade into the bestial features of Mr. Hyde, and the gradual change from one to the other is so good that it gives one a creepy feeling to watch it. The supporting company was excellent and the photography the best.

The Zoological Gardens at Rome.—An interesting travel picture showing a general view of the gardens and some close views of the interesting animals there. F. J. B.

LETTERS and QUESTIONS

ANSWERED BY THE FILM MAN.

B. T. C., Brooklyn, N. Y.: Write for particulars to Frank E. Samuels, New Grand Central Palace, New York.

F. B. B., Brooklyn, N. Y.: Within the past six months we have printed pictures of two of the three players you mention. If you want to know the form in which scenarios should be submitted buy one of the numerous books dealing with the subject. Jack Pickford has appeared in a number of Kalem productions. Most of his work has been with the New York company.

F. M., New York City: The return of Dell Henderson and the other Biograph players has been postponed several times. At present they are expected to reach New York early in July. Grace Lewis continues to act in Biograph comedies.

"L. Encre," New Bedford, Mass.: Marion Leonard's connection with motion pictures extends over many years, and we cannot attempt to give a list of the pictures in which she appears. She has been with the Biograph, Vitagraph, Reliance, Rex, and Gem companies, and more recently with the Monopol Company, as you know. One of the latest productions in which she is featured is called As in a Looking Glass. Before entering motion picture work Miss Leonard was a successful actress on the stage. At present she is not connected with any company.

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REVIEWS OF UNIVERSAL FILMS

The Grand Old Flag (Bison, June 10).—Another two-reel story of the Cuban revolutionists at the time of the Spanish-American War. Ametas is beloved by a scoundrelly Cuban, El Donzo, but she falls in love with an American soldier of fortune, who is shipwrecked on the coast. El Donzo leads the Spanish troops against Ametas's house, but the two Americans defend it successfully. Then the villain goes for reinforcements, there is a fight with a landing attachment of Americans, and the Spanish are victorious. The Americans and Ametas are made prisoners, but the girl sets the fort on fire and they escape. Several battle scenes and the capture of a blockhouse follow, while the villain ends his existence by tumbling into a pitfall, which has been dug for the Americans. The story is but a variation of the old theme. The drama, too, really ends when the prisoners escape. There is no real reason for the subsequent battle scenes, which occupy fully half of the last reel. They are simply dragged in to make a vivid production and lose much of their effectiveness because they have no vital part in the plot. The battleships shown are of the latest type, with open frame masts, not used at the time of the Spanish War. Infantry-men apparently land from the battleship. Marines would land from a war vessel, not soldiers. The camera work is remarkably good. The playing is fairly satisfying, although the player as the villain did not look in the least Spanish. The Cuban atmosphere has been captured quite successfully. G.

Self-Accused (Imp, June 5).—A vigorous melodrama of rather unusual story. Under the able direction of Frank Smith, it works up in a gripping way to a vivid hand-to-hand fight, one of the most realistic combats filmed in some time. An old man lays in his deserted room, close to death. At that moment an escaped murderer slinks into the room. He writes a note, in which he confesses his crime and says he commits suicide when he hears the old man's means. He goes to the bedside, and the sick man has him write a note, in which he says he is sending to a relative the savings of a wasted life "by a kind stranger." The murderer substitutes his own confession, and the old man signs the paper. The criminal makes good his escape, and the old man, found by a scrub woman, is sent to a hospital, where he slowly recovers. Meanwhile, the note has been swept up in refuse, and has been carted to the city dump. There a ragpicker finds it, and hurries to the police commissioner with the valuable writing. Curiously, the old man has secured a position as gardener with the commissioner, and he is about to be arrested, when, by chance, the real murderer breaks into the house with another crook. The vivid fight follows, the real murderer is reconciled, and led away to prison. The story is essentially melodrama, and there are two far-fetched coincidents, when the old man secures a position of the very man who is to order his arrest, and again when the murderer breaks into the very house where the alleged criminal is employed. But the admirable direction and the excellent acting lift the melodrama well into the unusual. Mr. Smith, the director, plays the old man excellently, while William H. Shay as the police commissioner and William Welch as the real murderer handle their roles forcefully. The child is delightfully portrayed, and the brief bit of the ragpicker is most praiseworthy. Self-Accused is an effective melodrama. G.

Animated Weekly, No. 64 (Universal, May 28).—Features on the weekly are the glimpses of Secretary of the Interior Lane, of Governor Champ Clark, of Queen Mary receiving a bouquet from the Lady Mayoress of Woolwich, of Rosilie's flight from Key West to Havana, of the lacrosse championship game between the women's teams of Scotland and Wales at Cornell, and of the exhibition of a non-sinkable lifeboat near Washington. The Stock Exchange is shown in the "What's What in New York" series and a delightful picture of Jean Acker, late of the Imp Company, and now with the Champion Company, is in the "Who's Who in Pictures" series. G.

Just a Fire Fighter (Imp, June 2).—The sincerity and charm with which Jane Gail plays the stagestruck girl lifts this comedy drama above the average. The girl is loved by a young fireman, but she feels the call of the footlights, and tries her fortune at an amateur night. The fireman is on duty at the theater and, when her recitation of Ornhelia's mad scene is interrupted by the jeering audience, he appears beside her on the stage. Trouncing one member of the audience doesn't stop the disturbance, and the girl leaves the stage in tears. Then a fire breaks out, and the fireman rescues his sweetheart, whose footlight aspirations have departed forever. The drama is well directed by George L. Tucker, with good attention to detail. The amateur night events have their amusing features, but the mad scene, as done by Miss Gail, was really too good to have been laughed at. In fact, Miss Gail's playing throughout is remarkably good. The scenes in and outside the burning theater are vivid and striking. G.

The New Typist (Crystal, June 8).—A half-reel farce with really amusing moments. When Mr. Content's stenographer loses her purse, the boss makes good the loss. A jealous clerk sees the exchange of money, and sends a letter to Mrs. Content. Meanwhile Content fires the stenographer and the clerk when they quarrel, and engages a homely Cupid-proof typist. Mrs. Content gets the clerk's note, writes a furious letter, and follows with a revolver. There is a mixup between the typist and the wife, who forgives her husband when she sees the new stenographer. It is a brisk and lively farce, and pretty Pearl White appears to decided advantage. G.

Silver Threads (Gem, June 14).—A rather puzzling and poorly directed picture. Miss Virginia has three lovers. She prefers the Northerner. The Civil War starts, and a duel between the trio is stopped. Then the story jumps suddenly forty years when the lovers are finally united. Gray wigs are the only indication of the lapse of time, for the acting, barely passable, does not show it. Slow moving story and rambling in direction. G.

The Man Who Tried to Forget (Nestor, June 11).—Probably the average audience will find enough in this photoplay to interest: the actor playing the title-role shows himself intelligently capable and his support is acceptable. The subject is not original by any means. We have all seen the adventuress who, with her companion, leads an innocent man into her net; and the victim, who in order to heal the pain of his experience, buries himself out West, where his boon companion, several years later, is about to fall a victim to this same adventuress, when the hero comes to his rescue by denouncing her. Sometimes it is the brother who is about to become the second victim, but it all amounts to the same thing. Yes, the situation is quite familiar to us. The reason why it will be accepted again under the head of The Man Who Tried to Forget is because of the very fair acting, good photography and harmonious settings. The author might have furnished some excuse for a bit of "staggering" done by the young prospector and he might have followed more closely the life of the adventuress. As it is she is only an excuse for the story. She should have been brought into the action with a more uniform connection. G.

Mrs. Lacey's Legacy (Powers, June 11).—While the funmaking is obvious and boisterous, it will arouse an audience to laughter. Pat's wife receives a legacy of $5,000, which she hides under the seat of an old chair, unknown to her husband. Pat buys a new chair and the second-hand dealer gets the valuable bit of furniture, which is resold to a poor boy. There is a chase to the dealer and another race to the boy's tenement home, each trying to arrive first to get the money. The direction worked the old theme up to good comic situations. It is rough humor, but it has a laugh or two. S.

The Knight of Her Dreams (Nestor, June 18).—Photoplays wherein a young person falls asleep to roam in dreamland, the land of romance, are too numerous to recall, but so long as the idea can be dished out with a fresh flavor one cannot complain. This the author has succeeded in doing in writing The Knight of Her Dreams, and one is compelled to enjoy all the wholesome humor it contains. California exterior settings make harmonious atmosphere for the piece, and even though we do have drain pipes and modern window attachments on a house which is supposed to exist during the Queen Elizabeth period, it is not so glaring an error as we have seen in some productions. Falling asleep the country girl dreams of her rokel as the brave knight who comes to rescue her from a stern father and an undesirable admirer. When she awakes the impression of the dream is so strong upon her that she forces her sweetheart to proceed in the elopement, similar to the dream. The subsequent comparison is indeed laugh provoking. G.

The Pretender (Rex, June 15).—We have been waiting for some time for a comedy from Lois Weber and Phillips Smalley and here we have all that we expected. Really there is not so much to the story or plot—it is quite commonplace—but the finished staging, the delicate acting, refined and rich in suggestiveness, make of the picture one of these rare treats. Mr. Smalley is a revelation in the new role of high-class comedian—he is perfect in the part and his charming leading woman—who, by the way, is the author of the piece—is no less satisfactory. If there is any one who doubts that delicate work can be relied upon to furnish amusement and laughter without the use of horseplay in any manner, he should see this picture. We always find a fresh trifle here and a new turn there in the pictures produced by this pair, which place them above the ordinary. The thirteen guests at the table in one of the last scenes is a case in point. Not much, some may say, but it answers splendidly to bring about the meeting of the hero and his heroine, the family maid. Wishing to be a real lady for once, the maid takes her month's vacation, and the money saved during the year and goes to the seashore. Here she meets the hero of our story—one that is sought by the daughter of the house. When the maid has almost finished her conquest she is forced to flee at the arrival of her mistress, and the hero bids fair to live without his heroine, until the meeting at the table where the maid has been forced to take a seat in order to make up fourteen. G.

The Cook Question (Imp, Aug. 9).—Why it was produced as a half-reel, or at all is the only question apparent. The story is a baffling jumble—evidently a lot has been omitted. Something about taking a cat and later injecting something—possibly the cat's blood—into the cook. S. Very poor.

Through the South of India (Eclair, June 22).—Tinted views of the palace, streets and fair of Madura, the great bridge of Srinringam and of the motley population along the river banks. The focus of the camera was evidently not accurate. S.

The Angel of Death (Imp, June 26).—An unusual story, impressively done. The acting is ecstatically good and although the drama is not wholly successful, it is unusual. A little child is ill and an angel appears to the distracted mother. The angel reveals the future life of the baby—the courtship, marriage, dissipation, flirtation with another woman and the temptation which ends in murder. Then the mother, in terror at her glimpse into the tragic future, gives up the child to the angel. There is a final tableau—well done—of Christ and the little children. The appearance of the angel is lacking in spiritual imagination. There is a material note which continues through the picture. Yet the drama, on the whole, is one to be remembered. William Shay is excellent as the child grown to manhood, and the remainder of the cast is satisfying. The temptress is a bit harsh in her playing, but this is a possible interpretation of the role. The brief appearance of William Welch in the final tableau is extremely impressive. Herbert Brenon is the director. S.

That Chinese Laundry (Imp, Aug. 2).—A half-reel farce which resembles an inferior burlesque show skit. A comedy Dutchman and Irishman masquerade as Chinese laundrymen. Wretched comedy. S.

His Daughter (Victor, June 20).—Because the situations are secured by a far-fetched coincidence, the drama loses most of its effectiveness. The story has no grip. Following a theft, an old man goes away, taking his daughter to start life anew. In the new town the girl falls in love with the minister, but a villainous storekeeper tries to force his attentions upon her. Then a burglar, an old pal of the father, breaks into the store, is caught and discloses the father's past. The two are about to start onward again, when the rector intervenes and marries the girl. That the pal should come to the same town and to the very house is an improbable coincidence. There are several pretty river scenes. The acting is not entirely satisfactory, but Gertrude Robinson makes the girl quite sympathetic. James Kirkwood, the director, plays the rector. S.

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"THE SILVER CIGARETTE CASE" Drama — **Monday, June 16**
Prompted by jealousy a young woman attempts to murder her rival. The cigarette case is the clue. Forgiveness by her intended victim, brings anguish and remorse.

"THE COMING OF GRETCHEN" Comedy — **Tuesday, June 17**
Leaving her in the old country, with expressions of undying love, he soon forgets her. She follows him here and he finds himself in a peck of trouble. They are reconciled.

"THE DROP OF BLOOD" Drama — **Wednesday, June 18**
The tell-tale mark cannot be eradicated from the assassin's mind. The wife of his victim brings him to justice and he confesses the crime.

"BUNNY'S DILEMMA" Comedy — **Thursday, June 19**
He didn't want to meet his aunt. He did want to meet her niece. It is too late. His young friend gets in solid with her and Bunny is left.

"DELAYED PROPOSALS" } Comedy
"YOKOHAMA FIRE DEPARTMENT" } & Topical — **Friday, June 20**
1. On the way to Japan Maurice Costello proposes several times. He is always interrupted. He finally pops the question. 2. The Japanese Volunteer Fire Department.

"'ARRIET'S BABY" Drama — **Saturday, June 21**
When she dies she leaves her orphan child in the care of the man whom she once rejected. He proves his worth and stands faithful to the last.

NEXT WEEK---SIX-A-WEEK

"THE LION'S BRIDE"—Stirringly Dramatic — Monday, June 23
"NO SWEETS"—It's funny — Tuesday, June 24
"JACK'S CHRYSANTHEMUM"—Japanese Drama — Wednesday, June 25
"HER SWEETEST MEMORY"—Pleasant Recollection — Thursday, June 26
"ONE GOOD JOKE DESERVES ANOTHER"—Good enough for two — Friday, June 27
"ONE OVER ON CUTEY" / "CLOISONNE WARE" —Comedy & Educational — Saturday, June 28

Special Feature—"THE SNARE OF FATE," in three parts, released Monday, June 23.
Special Feature—"THE TIGER LILY," in three parts, released Wednesday, July 9.

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MUTUAL FILMS

The Hansom Driver (Keystone, June 9).—Ridiculous nonsense, laughable at times in spite of itself, is the substance of this half-reel Keystone burlesque. When a man attempts to cheat his friend, the cab driver, out of his girl, he sails on smooth waters for a time, only to be landed in trouble in the end. G.

Miss Mischief (Thanhouser, June 8).—An excellent comedy as a laugh producer, combining, as it does, a duel, a fist fight, a cock fight, and a pretty girl. Mother's youthful daughter is expelled from school, and returns home to stir up trouble on the farm. Two young rubes, victims of her whims, battle with each other in various ways in order to gain her admiration and approbation. Their fist fight proves a failure in deciding the question, so the girl suggests a cock fight, the owner of the rooster which wins to be the favored suitor. When the cock fight is well under way in the barn, where interested friends have gathered, the girl yells police and everybody runs. This is the last straw for the mother, and daughter is ushered back to another school on the following day. Directed with skill, the series of incidents is of the kind to make good fun. G.

Queen of the Sea Nymphs (Majestic, June 5).—This picture is only a slight offering, but it is of good quality. The production is one that would, ordinarily, require slight preparation; the settings are all exterior, showing some beautiful bits of California scenery, and the plot might have been planned out on the moment. There is a child in the title-role, who is a queen of childish charm, and she can swim, too. Except for her ability to swim, there would be no story. At the seashore resort there is a famous swimmer and lifesaver who causes a great deal of annoyance to a certain young man by his attentions to the girls. The child is a protege of this young man's, and he plans to match her against the boaster. The swimmer is inclined to wiggle out of the match when he finds that a child is matched against him, but he is forced to swim and in consequence loses both his fame as a swimmer and his charm for the girls. G.

The Fraternity Pin (Majestic, June 7).—The author has told his story easily, without undue flourishes, giving a well balanced climax at the finish that would, but for the spiritless and immature acting, force the story home to the spectator with sound conviction. Criticism can be directed mainly against the acting of the picture; the closing scenes offer ample opportunity for touches of pathos and the action is well sustained throughout. The two young girls cast in the leading roles are pretty and they fit very well into the first portion of the story, but when the action is shifted to some years later and one looks for mature women and mature acting, finished and artistic as the scenes require, one is disappointed at finding the girls still girls. They do not rise to the big moments in the picture. G.

While Baby Slept (Thanhouser, June 10).—A ten-foot snake hovering over an eight weeks'-old baby ready to devour it is a bad situation for anyone with sensitive nerves, or a sensitive appreciation of what is pleasant and what is morbid in a film play. In order to give the average spectator a thrill the producers have gone to considerable trouble and there is no denying that they have provided the picture with thrills, but when thrills are had at the expense of good taste there is no room for great rejoicing. And it is more than probable that the situation contrived is going to offend some. Helpless and sick, the old grandfather is a victim of charity in his son's house. Daughter-in-law wishes to send him to the poor house, and it is while she is off arranging for this that a snake, escaped from the circus, crawls into the house, around the chair of the old man and into the room containing the sleeping baby. Though unable to lend physical aid, the grandfather sends warning by the boy, who acts as messenger. For this act, grandfather is allowed to remain. G.

His Sacrifice (Thanhouser, June 13).—Recently several companies, Licensed and Independent, have produced photoplays similar in a general way to this one. A doctor, once respected and famous, but now hidden away from society, either as a fugitive or a degenerate, is suddenly called upon to bring into play his former skill to save the life of a child. The story, as we have it here, has possibilities, but there are too many loose ends to the plot, too many abrupt turns in the action, and too many convenient incidents for the story to be convincing. The prologue—which seems really unnecessary—is abrupt and awkward. The author would have done well to have dispensed with it entirely. A well-chosen subtitle and scene would have answered the purpose better, and relieved him of the necessity of working up sympathy for the doctor after his harsh words to his wife and his more cowardly running away. Allowing his cousin to flim-flam him into showing the white feather does not speak well for the doctor's character. When a man is innocent of a crime and runs away, fearful that he will be convicted on circumstantial evidence, it takes the most delicate treatment to make him appear justified in the eyes of the spectator. There is no reason for letting the spectator in on this doctor's secret so openly. A well-planted suggestion that he was wanted by the authorities for a crime of which he is innocent would have been sufficient. The upshot of it all is, that the spectator does not feel any too kindly toward this doctor, and his subsequent sacrifice falls far short of being impressive. Acting and photography are quite acceptable. G.

The Head of the Ribbon Counter (Thanhouser, June 15).—A bright and adroitly amusing little comedy in which Harry Benham appears to advantage. Clarence, presiding at the ribbon counter, is such a hit with the ladies that the rival merchants try to lure him away. So, when a wealthy customer complains about Clarence, the boss makes believe to discharge him. Then he has Clarence wear a set of false whiskers. The bewhiskered Clarence falls again under the ire of the rich woman, who complains about the "new" clerk. Another wealthy customer takes his side. The boss is puzzled for a way to keep both customers, but finally has Clarence feign a fatal attack of heart failure. When the excited ladies depart, Clarence gets a new set of whiskers. Brisk in direction and bright in playing. The store scenes are well done, but the stairway outside the office doesn't look like that of a store. A snappy and distinctive comedy. S.

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LICENSED FILM RELEASES

Monday, June 23.

(Bio.) A Compromising Complication. Com.
(Bio.) Mister Jefferson Green. Com.
(Edison) The Pyramids and the Sphinx. Egypt. Architecture.
(Edison) A Taste of His Own Medicine. Com.
(Kalem) The Detective's Trap. Dr.
(Lubin) Rustic Hearts. Dr.
(Pathe'play) Pathe's Weekly. No. 26.
(Selig) The Kentucky Derby at Churchill Downs.
(Vita.) The Lion's Bride. Dr.
(Vita.) The Snare of Fate. Three parts. Special Dr.

Tuesday, June 24.

(Edison) Where Shore and Water Meet. Dr.
(Ess.) Across the Rio Grande. Dr.
(Lubin) At the Telephone. Com.
(Lubin) The Zulu King. Com.
(Pathe'play) The Carrier Pigeons.
(Pathe'play) How a Blossom Opens.
(Selig) The Marshal's Capture. Dr.
(Vita.) No Sweets. Com.

Wednesday, June 25.

(Edison) How Did It Finish? Com.
(Ess.) Easy Payments. Dr.
(Kalem) The Knight of Cyclone Gulch. Com.
(Kalem) Curing Her Extravagance. Com.
(Kalem) The Struggle. Two parts. Dr.
(Pathe'play) The Hunger of the Heart. Dr.
(Selig) Papa's Dream. Com.
(Selig) The City of Gold.
(Vita.) Jack's Chrysanthemum. Com.-Dr.

Thursday, June 26.

(Bio.) In Diplomatic Circles. Dr.
(Ess.) The Divided House. Com.
(Lubin) The Other Woman. Dr.
(Melies) The Sultan's Dagger. Dr.
(Pathe'play) Pathe's Weekly. No. 27.
(Pathe'play) Clarence, the Cowboy. Com.
(Selig) When Men Forget. Dr.
(Vita.) Her Sweetest Memory. Dr.

Friday, June 27.

(Eclipse) A Villain Unmasked. Two parts. Dr.
(Edison) Fortune Smiles (Being the Twelfth Story of What Happened to Mary). Dr.
(Ess.) Witness "A-8 Center." Dr.
(Kalem) The Cloak of Guilt. Dr.
(Lubin) Bob Buys An Auto. Com.
(Lubin) The Beaut from Butte. Com.
(Pathe'play) The Spotted Elephant Hawk Moth.
(Pathe'play) Athens. Sc.
(Selig) A Western Romance. Dr.
(Vita.) One Good Joke Deserves Another. Com.

Saturday, June 28.

(Bio.) Her Mother's Oath. Dr.
(Edison) The Fly.
(Edison) Circumstances Make Heroes. Com.
(Ess.) Broncho Billy's Strategy. Dr.
(Kalem) Out of the Jaws of Death. Dr.
(Lubin) The Love Test. Dr.
(Pathe'play) The Second Shot. Dr.
(Pathe'play) The Trapper's Mistake. Two parts. Dr.
(Vita.) One Over on Cutey. Com.
(Vita.) Cloisonne Ware.

EXCLUSIVE SUPPLY RELEASES

Wednesday, June 25.

(Ramo) The Worth of Man.

MUTUAL FILM RELEASES

Sunday, June 22.

(Than.) The Eye of Krishla. Dr.

Monday, June 23.

(Amer.) A Husband's Mistake. Dr.
(Keystone) A Bandit. Com.
(Keystone) Peeping Pete. Com.
(Bell.) The Little Pirate. Dr.

Tuesday, June 24.

(Maj.) (Title not reported.)
(Than.) (Title not reported.)

Wednesday, June 25.

(Broncho) The Transgressor (two-part Dr.).
(Mutual) Mutual Weekly. No. 26.
(Bell.) Her Final Choice. Dr.

Thursday, June 26.

(Amer.) Calamity Anne Takes a Trip. Com.
(Mutual) Funnicus Tries His Luck at Love. Com.
(Mutual) Through the Land of Sugar Cane.
(Pilot) An Innocent Conspiracy. Com.-Dr.

Friday, June 27.

(Kay-Bee) The Seal of Silence. Dr.

Saturday, June 28.

(Amer.) Dead Man's Shoes. Dr.

UNIVERSAL COMPANY RELEASES

Sunday, June 22.

(Crystal) The Smuggled Laces. Com.
(Crystal) Will Power. Com.
(Eclair) The Boy from the East. Dr.
(Eclair) The South of India. Sc.
(Rex) The Stolen Idol. Dr.

Monday, June 23.

(Imp) His Mother's Love. Dr.
(Nestor) Poison, the Trapper. Dr.
(Gem) Every Inch a Hero. Dr.

Tuesday, June 24.

(101 Bison) The Guerrilla Menace. Two-part Dr.
(Crystal) Out of the Past. Dr.

Wednesday, June 25.

(Nestor) Partners. Dr.
(Powers) It Happened at the Beach. Com.
(Powers) The $10,000 Bride. Com.
(Eclair) The Badge of Policeman O'Roon. Two-part Dr.
(Univ.) Animated Weekly. No. 68.

Thursday, June 26.

(Imp) The Angel of Death. Dr.
(Rex) The Burden Bearer. Dr.
(Frontier) The Squaw Man's Reward. Dr.

Friday, June 27.

(Nestor) Professional Jealousy. Com.
(Powers) The Spell. Two-part Dr.
(Victor) Brother and Sister. Dr.

Saturday, June 28.

(Imp) Fun in Film by Hy. Mayer. Com.
(Imp) Leo's Great Cure. Com.
(Great N.) The Flying Circus. Three-part Dr.
(Frontier) An Eastern Cyclone at Bluff Ranch. Com.

EXCLUSIVE FILMS

Checkered Lives (Ramo, Aug. 6).—Another of those sordid underworld screen dramas. Well done and with a new and interesting theme, such a photoplay has at least some reason for existence. At best, however, such stuff is not elevating to the pictures. Here the acting and direction are merely passable. Jim Clarke, a gambler, casts off his old sweetheart, Bess, that he may win Mary away from Jack. Bess tries to shoot Jim, but Jack prevents her. She is shot in the struggle and loses her memory. Jack is sent to prison. Years later Mary comes to regret her marriage to Jim, who is about to desert her. Jack comes from prison and becomes a stool pigeon. Jim is shot in trying to escape from the police and the way is opened for a reconciliation between Mary and Jack. S.

The Call of the Road (Ramo, June 18).—With their father, a worthless drunkard, two motherless children run away from their tenement home. They are adopted by farmer folk, after three tramps have cared for them. Later the farmer moves with the children to a new house. The father of the children, by one of those far-fetched coincidences, joins the trio of hoboes and the gang plan to raid the farmhouse. The children recognise their old friends and prevent bloodshed. The father, however, doesn't reveal his identity and goes away with the other tramps. One of the early sub-captions says the children are to be taken to "the poor-house." They would naturally be taken to an orphans' home. Under artistic direction and with forceful acting, the story might have made an effective melodrama. Here only elemental points are brought out. For instance, one of the tramps milks a cow and directs some of the liquid into the faces of his comrades. This is supposed to be funny. The acting is merely fair. S.

The Ace of Hearts (Dragon, June 9).—After an original start, the picture develops into a conventional "dream melodrama." However, it introduces a young actress of promise and prettiness, Jeanne Eagels, who suggests Billie Burke. The girls playfully thrust a card, the ace of hearts, into the open collar of a young officer who has fallen asleep. Later the officer engages in a game of cards, and, when the card protrudes from his sleeve, he is accused of cheating. This was essentially a good start, but the resources of the author failed here and the drama dwindled away. The officer has a dream in which he sees himself court martialed and finally ending his life by jumping from a dock. On awakening he is about to commit suicide with a revolver when the fellow officers appear, the girl having told of her innocent prank. Of course the young woman becomes the officer's queen of hearts. Once or twice the photography varied from good. Outside of Miss Eagels, the acting is fair. S.

The King's Messenger (Solax, May 30).—Truly the author of this photoplay had a daring conception, if making one lone Bible responsible for the regeneration of six men, one right after the other, can be called daring. The author's purpose is obvious enough, and, to some, it will prove deserving. His skill at drawing a consistent, plausible situation is not so apparent. Owing a great deal to the physical virtues of the picture, the photography and the staging, the piece stands as a very fair offering of its kind. It is only to be regretted that the Bible cannot more often work such a remarkable series of moral cures as shown here. A burglar—evidently a burglar of long standing judging from his appearance—climbs into an old woman's home and steals her jewelry and incidentally her Bible. He happens to open this Bible, and read: "Thou shalt not steal." After a vision at his mother's knee, the burglar returns the jewels, leaving the book on a park bench. In turn various persons, bent on some evil deed, pick up this book, and read through the different commandments, with the result that each walks into the meeting house during the last scene. The acting is quite acceptable. G.

The Hopes of Belinda (Solax, June 4).—The complication that gives excuse for this burlesque farce is fresh and permits considerable fun. The players, more particularly the clever girl playing Belinda, have taken advantage of their opportunities. Belinda, the old maid, longs to be loved and kissed as her mistress is. During her mistress's absence, the maid takes two of her pictures and sends them in response to answers received from her advertisement. These pictures fall under the eyes of the mistress's husband; the husband follows the two men to the house and trouble ensues. It is all quite amusing. G.

For Two Pins (Gaumont, May 22).—A delicious and sprightly little comedy again introducing the fascinating Mlle. Suzanne Grandais—a pretty comedienne of delicate and vivacious artistry. We doubt if there is an American actress in the screen drama who compares to her in comedy. Mlle. Grandais has daintiness, grace, and that bewitching chic quality of the true Parisienne. A young wife quarrels with her husband over some batoin guards, which he has purchased for her use. She refuses to use the guards, and he makes believe that one of the points has injured his eye. She discovers his trick and feigns a sprained ankle. Through a doctor, who aids the plan of both, there is a merry series of amusing moments. Finally the husband been forgiveness. So she kisses his "injured" eye, and he, in turn, kisses her "sprained"—well—the picture has just a touch of Parisian spice here and there. But it's delicious. S.

The Governor's Romance (Pilot, May 29).—This story may appeal to some, especially the romantic young girl, but it could not have happened by any possible chance. If one forgets the impossibility of the theme, there is a probability that he will enjoy it. The photography is good, and the acting of the girl is pleasing. The acting, however, of some of the other principals is overdone at times. Subtitles are inclined to be lengthy. A governor decides to investigate personally the rumors relating to the anarchy society. Disguised as a working man he wanders into the very heart of a gang and falls in love with the daughter of one of them, a gypsy-like little creature. This girl is chosen to kill the governor of the State. When she makes her way into his home she is confronted by the man she loves, and, finding that he is the governor, she shoots herself. She later recovers, and the governor marries her. G.

BIOGRAPH FILMS

FOR THE WEEK COMMENCING MONDAY, JUNE 23d, 1913

MONDAY

Mister Jefferson Green
and
A Compromising Complication
Farce Comedies

THURSDAY

IN DIPLOMATIC CIRCLES
Refused an Interview with the Japanese Ambassador, the Reporter Turns Detective

SATURDAY

HER MOTHER'S OATH
The Story of an Orthodox Mother's Unsparing Stand for Principle

BIOGRAPH COMPANY
NEW YORK

REVIEWS OF LICENSED FILMS

The Only Veteran in Town (Vitagraph, May 29).—A suitable release for Decoration Day and one that will be acceptable at any time because of the sympathetic performances given by Charles Kent in the role of the veteran, and Adele De Garde as his grandchild. There is no story to speak of, none the less the picture leaves a pleasant impression. The veteran's son and daughter-in-law are inclined to neglect him while in quest of their own pleasure, and he finds companionship in the company of the little girl. On Decoration Day he is sought out by the dignitaries of the town and seated in an automobile with his grand-daughter by his side heads the memorial parade. When the neglectful son and daughter see how strangers delight in honoring the veteran they regret their past coldness and all ends happily. Robert Gaillard and Leah Baird have parts that do not require much acting. D.

Newcomb's Necktie (Edison, May 28).—Alice Williams, as the author of Newcomb's Necktie, has given us one of the best comedies released in some time by the Edison Company. C. Jay Williams, the director of the piece, and those playing must, of course, be given a good portion of the credit for making it such a laughable success. William Wadsworth, enacting the title-role, is delicious with those abundant facial expressions of his, and Yale Boss displays much ability and cleverness. Harry Beaumont and Raymond McKee, playing the clerks, are good. Making up the capable support are Mrs. C. Jay Williams, Edward O'Connor, Edna Hamel, Elsie McLeod, Margaret Weston, Andrew J. Clark, and Robert Milash. Mrs. Newcomb buys her husband a necktie for his birthday. It is one of a pair a certain store was very anxious to be rid of. The husband is forced to accept it and show delight; the tie is awful, and he dreads the thought of wearing it. On his way out he gives the janitor's little girl a half-dollar. At the office every one guys him. He tries to get rid of the tie, but, like the cat, it always comes back. Through all this nonsense the spectator is kept in continual laughter. And when Newcomb returns home, assured that he is rid of the tie, the little girl from down stairs marches in with a birthday present—the mate to the tie discarded. It is a fitting climax to what has passed before. G.

On the Job (Essanay, May 28).—Because there is a laugh at the end of a comedy—and there is a laugh at the end of this one—does not argue that the piece is successful. John Steppling in the lead role struggles hard to make something of the story, but the best that can be said of the picture is that it is a dull, pointless affair. The plot is pretty slim to be used for a full reel. In a half-reel, with the action necessarily tightened up and the situation or climax developed a bit more clearly, the story would answer its purpose much better. While visiting in another town the husband meets two girls, and together they have their pictures taken. At the hotel, afterward, while husband is laughing over his adventure, a woman spies on him through the keyhole. Obviously she is some friend of his wife's, though we know too little of her. The wife is informed that the husband is untrue to her, and she hastens to the city to investigate. In the meantime the husband, discovering that his secret has leaked out, buys some baby clothes and places them in his grip instead of the picture, and lady's gloves formerly there. The tattle tale, entering his room with the wife, is nonplussed, and the husband pretends to be indignant. This climax is managed very well, but it might have been brought about in half the time. G.

The Fugitive (Pathéplay, May 28).—The author might have used a less conventional style of telling his story, and there is really little excuse for it after all. Accompanied by friends a woman visits an Indian village where lives a white trapper, one of their number. With abrupt preliminaries, the trapper takes the woman to his tent, shows her many of his trinkets, among which is a handbag, and when the woman asks about it, he proceeds to tell her a story. Why the trapper should consent to tell this story to a strange woman when it concerned his life and liberty is hardly apparent. It would appear that ten or fifteen years before the trapper had been an honored member of society. He had occasion to protect a girl against the advances of a ruffian, and during the struggle the ruffian was killed. Fearing the consequences of his act, the trapper retreated, and after a long and hard chase found his way to the Indian village, where he received protection and became a member of the tribe. This is all told the spectator in vision form. Though slight, the story is rather interesting, and we have an admirable, though conventional, chase. The fall of the horse and rider is excellent. The woman to whom he tells the story turns out to be the very girl who profited by his protection; she shows him a clipping exonerating him from crime, and there the story ends with a suggestion of a romance to follow. It is a very fair offering. Photography is good. G.

His Mother's Son (Biograph, May 31).—Besides being a rattling good photoplay this picture is an interesting study in human nature. The old mother, of the sturdy, self-willed kind, when required to support the family makes life unhappy for the daughter, and the son, through lack of attention, grows dissolute; he runs away from home and ships on a steamer. Later the mother dies, and the old father, unable himself to provide a livelihood, takes his daughter and an orphan boy to work in a cheap cafe. The picture is full of action. The character of the old mother is a splendid study, and the son, played by Walter Miller, is finely done. Returning with money in his pocket, the son discovers the cruel predicament, and the sturdy stock of his mother comes to the front. This is a climax that is rated to thoroughly impress the spectator. The son provides a cosy home for dad and sister, and the past is forgotten. What seemed a misfortune proves to be a blessing. Subtitling assists in a big way in sending home the meaning of the play. Photography is up to the standard. G.

The Terror of Conscience (Kalem, June 6).—This melodramatic story never seems to gain the breath of reality. Baron, an actor, marries Carmelita, a street singer, after he rescues her from her cruel uncle. Later the villainous uncle lures the girl to his home and attacks her. Believing that he has murdered the girl, who is his niece, he hurries to find a priest that he may confess his crime. By chance he comes to Baron's stage door. The actor has been playing Richelieu and, during a wait, sits at the stage entrance. The uncle rushes up to him, mistakes him for a priest, and tells his crime. The actor hurries to his wife, and finds she is alive, after all. The story is liable to offend Roman Catholics. The situation is rather far-fetched, as priests in America do not wear the mustache and goatee of Cardinal Richelieu. The wife is lured to the home of the uncle when the actor is playing a return engagement at the town where he met the girl. Yet the actor appears to be occupying a residence instead of staying at a hotel, as he would naturally do during a one-night or week engagement. G.

Phillip March's Engagement (Essanay, June 6).—This comedy is passably amusing. Phillip March is annoyed by a false story of his engagement to a young woman, named Mary, and goes to visit a brother. The girl is angry, also, and goes to visit her chum, Jane. Both arrive in the same town, and have their trunks mixed upon delivery. So Mary dresses up in Phillip's evening clothes, and Phillip attires himself in one of Mary's gowns. They meet, and promptly decide to make good the false announcement. William Mason and Beverly Bayne aid materially in giving the comedy its entertaining value. G.

The Penalty of Jealousy (Lubin, June 6).—Romaine Fielding's story is rather feverish melodrama. Adams meets and wins Carmelita, a Mexican girl. Later his infidelity causes the girl to kill herself. Before meeting Adams, the girl has loved Ramon. The Mexican secures a position upon Adams's Arizona ranch, and falls in love with Adams's sister. After his wife's suicide, Adams returns. Ramon sees Adams kiss his sister, and, mad with jealousy, tries to kill the American. The Mexican escapes, there is a chase, and finally Ramon is dynamited in a deserted hut. Adams, fatally wounded, arrives at the scene, and the two die clasping hands. "Forgive us all," one of them says. "Jealousy did it." The story is essentially lurid. Mr. Fielding looks the part of the jealous Mexican. When Ramon crosses from Mexico to Arizona, he passes a sign labeled Mexico. Curiously, directors always indicate the border line with a prominent sign. The photography is strikingly good. S.

An Embarrassed Bridegroom (Selig, June 6).—A half-reel cowboy farce. Tom goes to town to get a suit of clothes for his wedding, after "the boys" play pranks with him. On the way back he gets out of his wagon to change clothes. When the horse runs away, he chases and overtakes them. He is in negligee, and, upon seeing two young women approach, hastily climbs out of the wagon to hide. They take charge of the vehicle and drive back to the ranch. Tom follows as best he can, and arrives just in time to prevent the girl of his choice marrying another. The farce is not particularly funny anywhere. S.

Slippery Slim Repents (Biograph, June 5).—Slippery Slim is a cowboy who drinks beyond his limit. But Slippery has a receptive heart, and when the minister takes him to task he repents. So do half a dozen other cowboys, among them a whiskey smuggler. Several jugs of whiskey are poured into the spring. Because of this the minister's efforts go for naught; even he himself is thrown violently off the water wagon after drinking at the spring. And the animals who seek the spring to appease their thirst are affected in a shocking way. Played in a "hurry-up" manner, the farce is quite amusing on occasions. The idea has been used before, and only this week a similar farce was released by an independent company. G.

Just Kids (Biograph, June 5).—Probably the average spectator will find little in this half-reel farce aside from pretty girls scantily attired in close fitting bathing suits. Leaving their clothes on the bushes the girlies take a plunge in the pool and the naughty boys carry their clothes off. Half Back Harry, aiming for approbation, finds the clothes and returns them, and to add to his glory saves an old man from drowning. The incident provokes a laugh, thanks to the girls and the directing. G.

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